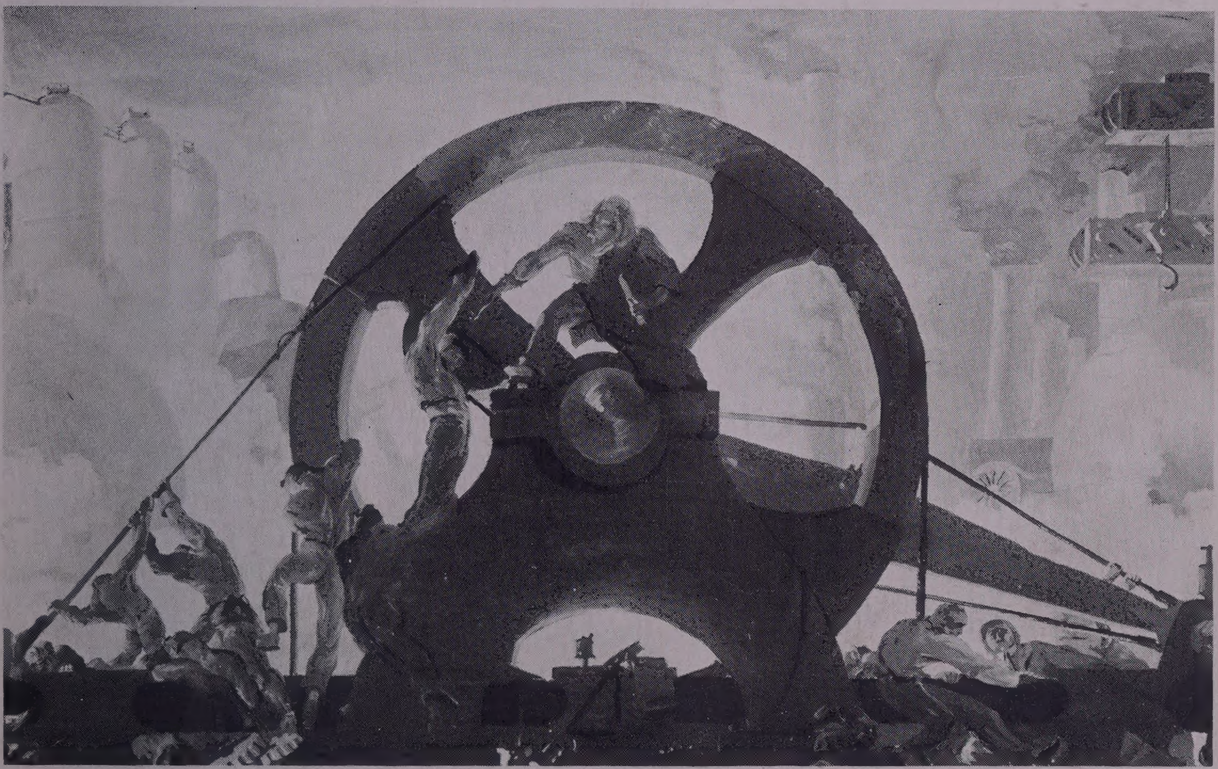
# The BULLETIN

## OF THE

## BEAUX-ARTS INSTITUTE OF DESIGN



MAY 1934

# BEAUX-ARTS INSTITUTE OF DESIGN

INCORPORATED 1916, UNDER THE REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

304, EAST 44th STREET • NEW YORK, N. Y.

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## THE
## BULLETIN

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University of Missouri
University of Nebraska
University of Notre Dame
University of Oklahoma
University of Pennsylvania
University of Virginia
Virginia Polytechnic Institute
Yale University

# CALENDAR FOR THE SCHOOL YEAR 1934-1935

## DEPARTMENT OF ARCHITECTURE

| NO. | COMPETITION | EXERCISE EN LOGE 9 CONSECUTIVE HOURS | RENDU DELIVERY BEFORE 1 P.M. AT B.A.I.D., P.O. OR EXPRESS CO. | JUDGMENT BY JURY OF AWARD |
|---|---|---|---|---|
| | FIRST TERM | | | |
| 1 | Class "A" I Projet | Sept. 29 | Nov. 5 | Nov. 20 |
| 2 | Class "A" II Projet | Dec. 8 | Jan. 28 | Feb. 13 |
| 3 | Class "B" I Projet | Oct. 6 | Nov. 12 | Nov. 27 |
| 4 | Class "B" II Projet | Nov. 17 | Jan. 14 | Jan. 29 |
| 5 | First Analytique | Sept. 22 | Oct. 29 | Nov. 13 |
| 6 | Second Analytique | Nov. 3 | Dec. 10 | Jan. 8 |
| 7 | Third Analytique | Dec. 15 | Feb. 4 | Feb. 19 |
| 8 | Class "A" I Esquisse-Esquisse | Oct. 20 | ....... | Nov. 20 |
| 9 | Class "A" II Esquisse-Esquisse | Nov. 24 | ....... | Dec. 11 |
| 10 | Class "B" I Esquisse-Esquisse | Oct. 13 | ....... | Nov. 13 |
| 11 | Class "B" II Esquisse-Esquisse | Dec. 1 | ....... | Dec. 18 |
| 12 | Archaeology I Projet | Sept. 22 | Oct. 22 | Nov. 7 |
| 13 | Archaeology II Projet | Oct. 27 | Dec. 3 | Dec. 18 |
| 14 | Archaeology III Projet | Dec. 15 | Feb. 4 | Feb. 19 |
| 15 | Interior Design I | Sept. 22 | Oct. 22 | Nov. 7 |
| 16 | Interior Design II | Oct. 27 | Dec. 3 | Dec. 18 |
| 17 | Interior Design III | Dec. 8 | Jan. 21 | Feb. 5 |
| 18 | Emerson Prize | Nov. 10 | Nov. 20 | Dec. 4 |
| 19 | Warren Prize | Dec. 14 | Dec. 18 | Jan. 8 |
| 20 | 28th Paris Prize, First Preliminary | Jan. 5 | ....... | Jan. 17 |
| | SECOND TERM | | | |
| 21 | Class "A" III Projet | Feb. 2 | Mar. 25 | Apr. 9 |
| 22 | Class "A" IV Projet | Mar. 30 | May 13 | May 28 |
| 23 | Class "A" V Projet | May 18 | Sept. 9 | Sept. 24 |
| 24 | Class "B" III Projet | Jan. 19 | Mar. 4 | Mar. 19 |
| 25 | Class "B" IV Projet | Mar. 9 | Apr. 29 | May 14 |
| 26 | Class "B" V Projet | May 25 | Sept. 9 | Sept. 24 |
| 27 | Fourth Analytique | Feb. 9 | Mar. 18 | Apr. 2 |
| 28 | Fifth Analytique | Mar. 23 | May 6 | May 21 |
| 29 | Sixth Analytique | May 11 | Sept. 9 | Sept. 24 |
| 30 | Class "A" III Esquisse-Esquisse | Jan. 12 | ....... | Jan. 29 |
| 31 | Class "A" IV Esquisse-Esquisse | Mar. 16 | ....... | Apr. 9 |
| 32 | Class "A" V Esquisse-Esquisse | Apr. 27 | ....... | May 14 |
| 33 | Class "B" III Esquisse-Esquisse | Jan. 26 | ....... | Feb. 13 |
| 34 | Class "B" IV Esquisse-Esquisse | Apr. 20 | ....... | May 21 |
| 35 | Class "B" V Esquisse-Esquisse | May 4 | ....... | June 4 |
| 36 | Archaeology IV Projet | Feb. 9 | Apr. 8 | Apr. 23 |
| 37 | Archaeology V Projet | Apr. 13 | May 20 | June 4 |
| 38 | Interior Design IV | Jan. 26 | Feb. 25 | Mar. 12 |
| 39 | Interior Design V | Mar. 2 | Apr. 8 | Apr. 23 |
| 40 | Interior Design VI | Apr. 13 | May 20 | June 4 |
| 41 | 28th Paris Prize, Second Preliminary | Feb. 15 | Feb. 16 | Feb. 28 |
| 42 | 28th Paris Prize, Final Competition | Apr. 5 | June 19 | June 20 |

## DEPARTMENT OF MURAL DECORATION

| NO. | PROGRAM | DATE OF ISSUE | DATE OF RENDERING | DATE OF JUDGMENT | EXHIBITION |
|---|---|---|---|---|---|
| I | Decoration of a Bar | Sept. 17 | Oct. 22 | Nov. 5 | Nov. 8–10 |
| II | Decoration of a Modern Museum Court | Oct. 22 | Nov. 19 | Dec. 3 | Dec. 5– 8 |
| III | Decoration of a Salvation Army Shelter | Nov. 19 | Dec. 17 | Jan. 7 | Jan. 9–12 |
| IV | A Marriage Chest | Dec. 17 | Feb. 4 | Feb. 18 | Feb. 20–21 |
| V | Color Treatment of Exterior of Buildings | Feb. 4 | Mar. 11 | Mar. 25 | Mar. 26–30 |
| VI | Decoration in an Aviation Terminal | Mar. 11 | Apr. 8 | Apr. 22 | Apr. 24–27 |
| VII | Decoration in a Banking Hall | Apr. 8 | May 20 | June 3 | June 5– 8 |

# 27th PARIS PRIZE

## OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS

SECOND PRELIMINARY COMPETITION
JUDGMENT MARCH 22nd, 1934

## "AN IMMIGRATION STATION"

An Immigration Station is for the purpose of taking care of those brought into this country with intentions of staying here permanently. They are to be examined physically, politically and financially before they are permitted officially to enter the country, and consequently some may be detained but a short time and others may be detained for a longer period of time until they can be deported.

This problem is the design of an Immigration Station situated on an island in the harbor of a great city. The island is roughly a square 2,000 feet by 2,000 feet. The docks at which the immigrants land are on the west side of the island.

In the past before the quota, large numbers, sometimes as many as 10,000 immigrants in a day, were brought into the country, though comparatively few are brought in now. For the purpose of this competition, however, it is assumed that 10,000 are to be provided for. This group of people go through a series of steps: first, the checking of passports; second, medical examination; third, financial arrangements; and as they go through these steps they are weeded out in the various waiting rooms or detention rooms, from which in turn they can be sent from the island or held without mixing with the incoming newcomers. As they pass around, their baggage is examined. Finally, they would have a place where tickets, information for travel, money changing, etc., can be taken care of.

The circulation is a most important part of this problem, and it is not the intention of this program to restrict the competitors to any exact arrangement of buildings.

The following is a suggestion for the buildings as a guide for the competitors, but strict adherence to this is not required.

A. Main building or group of buildings—total area 100,000 sq. feet.
   1. Reception of immigrants, a great sheltered, high, well-lighted area or hall of information. The immigrants assemble here by nationalities, under letters, as they do on steamship docks.
   2. Restaurant-cafeteria, private dining rooms, kitchen, service, etc.
   3. Court room with five (5) judges' chambers.
   4. Washrooms, toilets and shower baths for men and women.
   5. Recreation or rest rooms, for cards, books and papers.

B. Building or group of buildings for waiting quarters for undecided cases—30,000 sq. ft.
   This area is for those who are obliged to stay until their sponsors can be gotten at to meet them, or to await decision about their admission to the country, or for simple deportation; and provision must be made for recreation, as they are in no sense to be regarded as prisoners.

C. Detention Building, which is in the nature of a prison and deals with the criminal class, where they have been served with warrants and are to be deported. They should have recreation space and ample courts for exercise enclosed in a wall —30,000 sq. ft.

D. Hospital group, including a hospital building—10,000 sq. ft., and an isolation building, 4,000 sq. ft.

E. Barracks for troops to police the island. This group should be large enough to take care of a company (100 men) in an emergency.

F. Twelve separate houses for staff and social workers.

G. Laundry building—20,000 sq. ft.

H. Power house.

I. Truck and flower gardens which may provide recreation and work for immigrants under "B."

NUMBER OF SKETCHES SUBMITTED: 42.

JURY OF AWARD:

Joseph H. Freedlander, Chester Holmes Aldrich, Otto R. Eggers, Frederick G. Frost, Arthur Loomis Harmon, Edward S. Hewitt, William F. Lamb, Electus D. Litchfield, Julian Clarence Levi, Henry Richardson Shepley, William E. Shepherd, John V. Van-Pelt, Ralph T. Walker, Arthur Ware.

## SELECTED FOR THE FINAL COMPETITION

### AWARDED SECOND MEDAL

R. AYERS—Yale University.
H. A. GNERRE—New York City, pupil of Lloyd Morgan.
K. J. HEIDRICH—Oklahoma Agric. & Mechanical College.
M. W. KLEINMAN—New York University.
G. T. LICHT—Atelier Licht.
C. L. MACCHI—New York University.
L. W. SMITH—Princeton University.

AWARDS:

CATHOLIC UNIVERSITY OF AMERICA:
  MENTION: V. F. Duckett.
  NO AWARD: 3.
HARVARD UNIVERSITY:
  NO AWARD: 1.
JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
  MENTION: O. Mankki.
MASSACHUSETTS INSTITUTE OF TECHNOLOGY:
  MENTION: V. W. Reed.
ARCH'L. SKETCH CLUB, CHICAGO, ATELIER NELSON:
  MENTION: G. D. Recher.
  NO AWARD: 1.
NEW YORK UNIVERSITY:
  MENTION: J. Fabricius, F. Montana, S. Pilafian, A. Waldorf.
  NO AWARD: 4.
PRINCETON UNIVERSITY:
  MENTION: W. R. James, Jr.
RENSSELAER POLYTECHNIC INSTITUTE:
  NO AWARD: 1.
"T" SQUARE CLUB ATELIER OF PHILADELPHIA:
  NO AWARD: 1.
UNIVERSITY OF ILLINOIS:
  SECOND MEDAL: W. A. Ganster.
  MENTION: H. J. Harmon.
YALE UNIVERSITY:
  MENTION: C. M. Brooks.
  NO AWARD: 2.
UNAFFILIATED:
CORTLAND, NEW YORK:
  NO AWARD: 1.
LOS ANGELES, CALIFORNIA:
  NO AWARD: 1.
MINOT, NORTH DAKOTA:
  NO AWARD: 1.
NEW YORK CITY AND VICINITY:
  NO AWARD: 5.
OMAHA, NEBRASKA:
  NO AWARD: 1.
PHILADELPHIA, PENNSYLVANIA:
  NO AWARD: 1.

## CRITIQUE

BY WILLIAM EDGAR SHEPHERD

In this problem some of the competitors failed to place sufficient emphasis on the main building or group of buildings called for under requirement "A" of the program. A proper solution demanded not only a vast amount of space for handling 10,000 arriving immigrants per day, but also a highly integrated functional arrangement of the parts. One may compare a plant of this nature with an automatic sorting machine in which circulation would be effected by means of belt conveyors. When one thinks of it in this way, at the same time adding the human factor and the enormous scale, it becomes apparent that the pitfalls to be avoided are bottle necks, congested areas, and confused circulation.

Much less difficulty was experienced by the students in indicating the static requirements of the program, which included the waiting and detention elements.

An excellent example of functional arrangement is the sketch of L. W. Smith, of Princeton University. In this drawing the progression is clearly indicated, and the subdivision of available space is admirable.

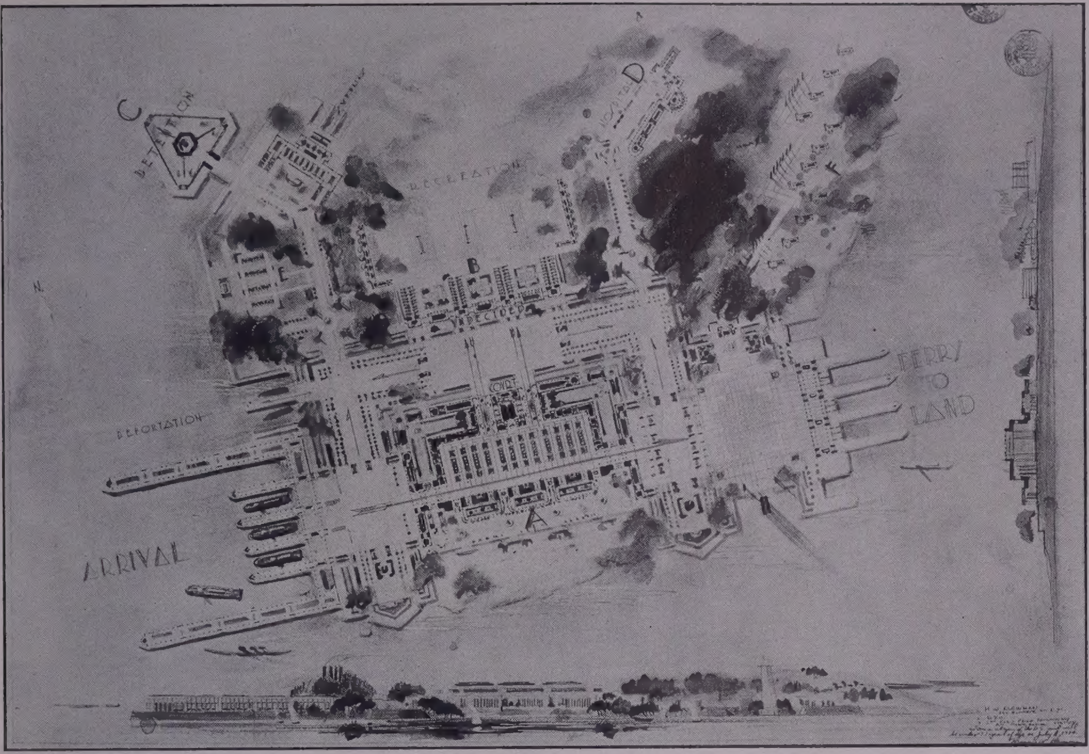
M. W. Kleinman of New York University presented a very interesting arrangement in which the main circulation, instead of passing through the center of the island, is made to pass along the southern side only, leaving the northern half for living quarters, recreation, and detention. The principal elements are well emphasized in this sketch.

In the drawing presented by G. T. Licht, of the Atelier Licht, the main building has a dependency in the shape of a horse-shoe, through the center of which a broad corridor is made to run with one-way traffic. The immigrants progress from the great hall of information through the horse-shoe where they are examined, and back again to the hall whence they emerge to freedom, or if less fortunate, to detention quarters. The plan is ingenious, but gives the impression of crowding too many elements in a given area.

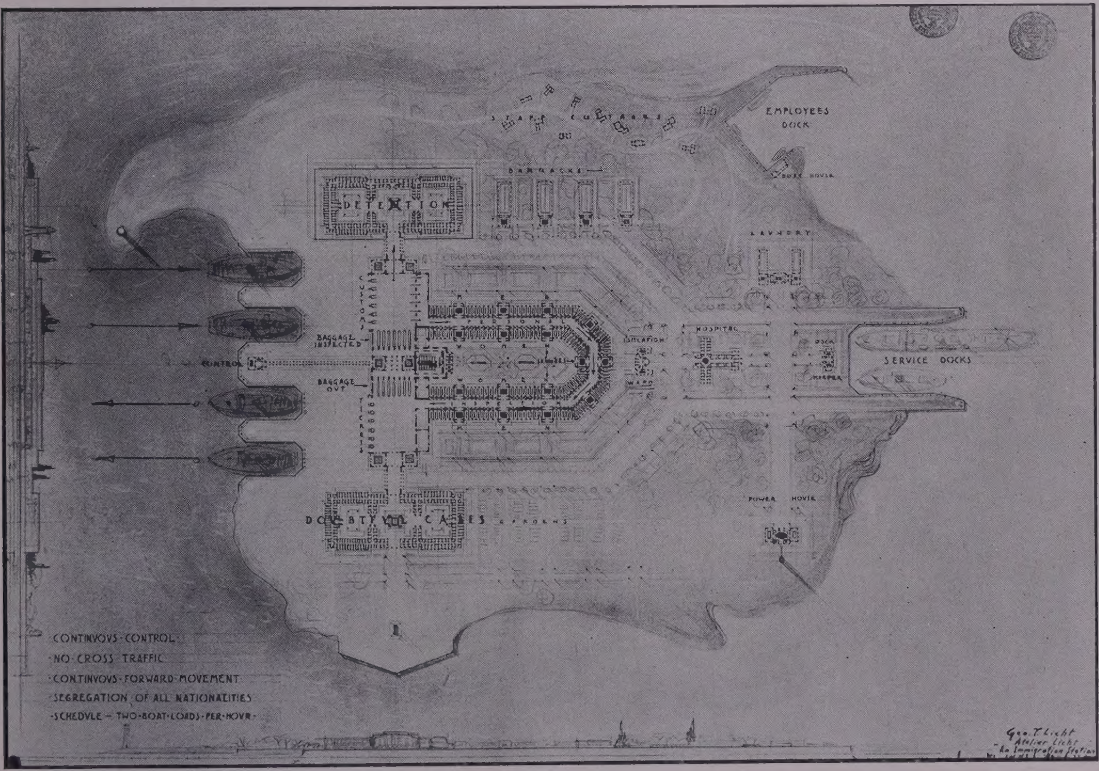
The sketch of K. J. Heidrich of Oklahoma Agricultural and Mechanical College shows a rather dissymmetrical or naturalistic arrangement of the elements. Unfortunately the covered space provided for arriving immigrants is too small, and the axial avenue leading to the residential buildings is too important and unnecessarily monumental.

The remaining drawings selected, those of R. Ayers, Yale University, H. A. Gnerre, pupil of Lloyd Morgan, and C. L. Macchi, New York University, are all admirable in sketch quality, but they are monumental rather than functional in conception. This is particularly true of Mr. Macchi's sketch, in which an "Immigrant's Court" is made the central and by far the most important feature of the composition.

W. A. Ganster, of the University of Illinois, devised a double-level arrangement for the great hall, with the examination rooms below and waiting room for detained cases above. It is clearly and simply defined, and in close proximity to the piers of the arriving and departing boats. The Jury felt, however, that the presentation of the sketch as a whole was below the standard of the selected students.

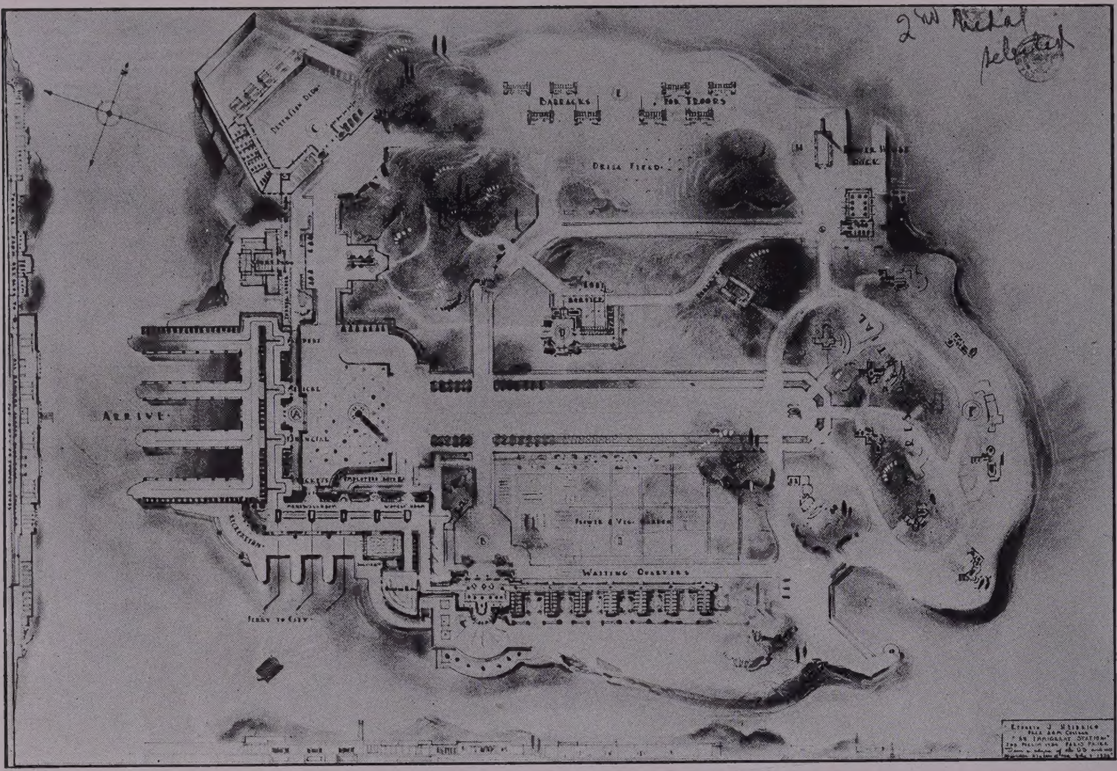


SECOND MEDAL—M. W. KLEINMAN, NEW YORK UNIVERSITY

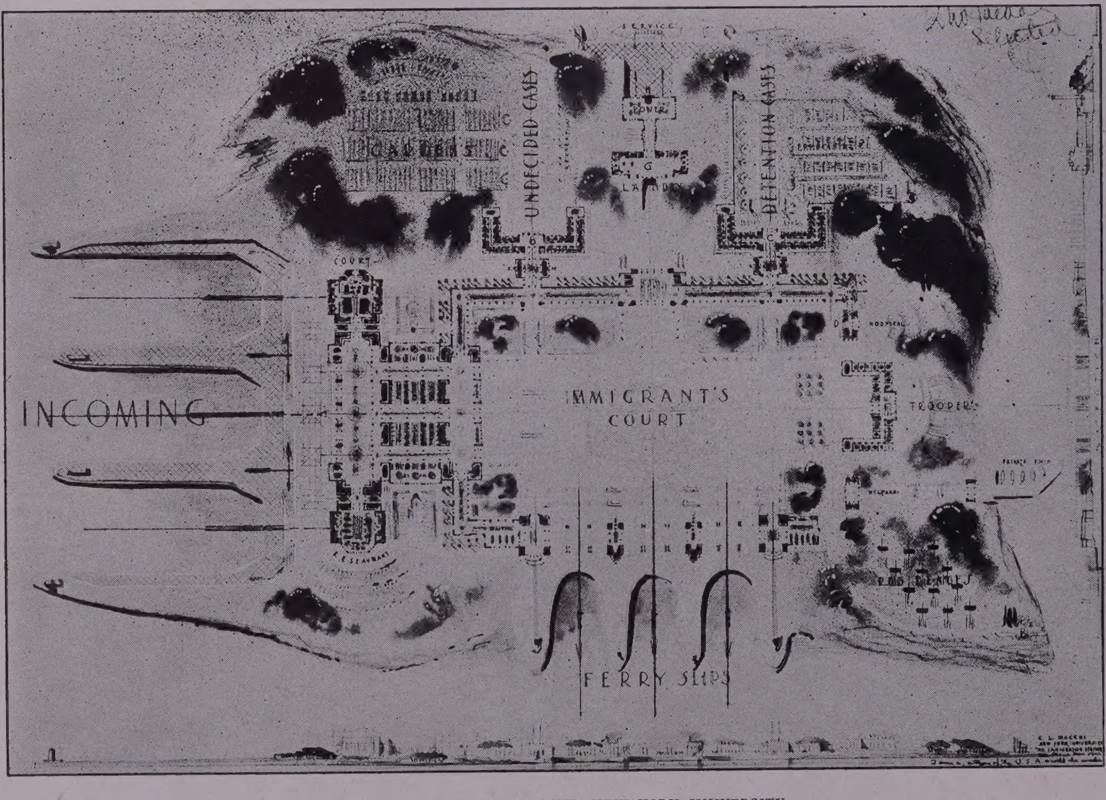


SECOND MEDAL—G. T. LICHT, ATELIER LICHT

27TH PARIS PRIZE, SECOND PRELIMINARY COMPETITION—"AN IMMIGRATION STATION"



SECOND MEDAL—K. J. HEIDRICH, OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE



SECOND MEDAL—C. L. MACCHI, NEW YORK UNIVERSITY

27TH PARIS PRIZE, SECOND PRELIMINARY COMPETITION—"AN IMMIGRATION STATION"

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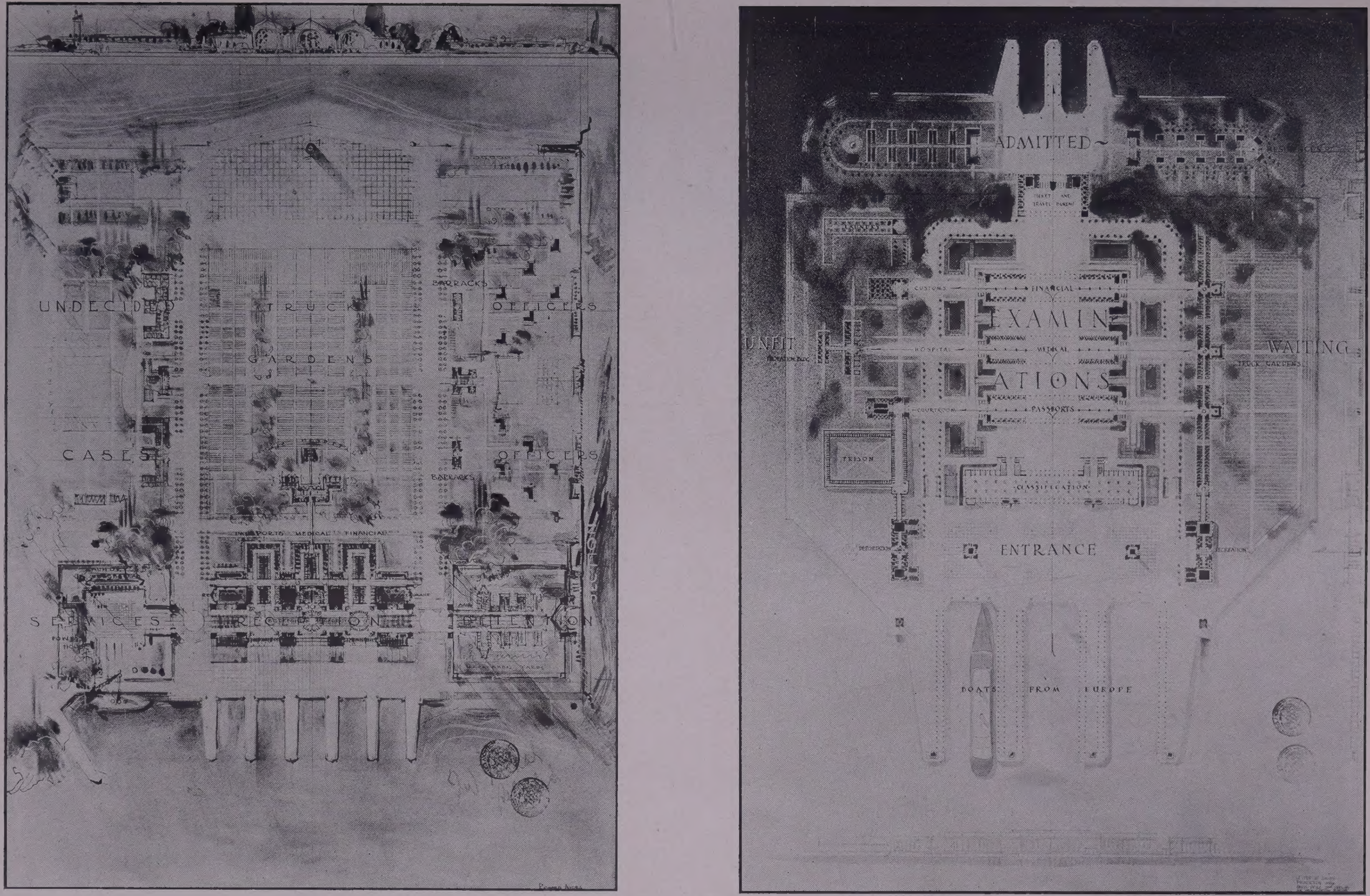
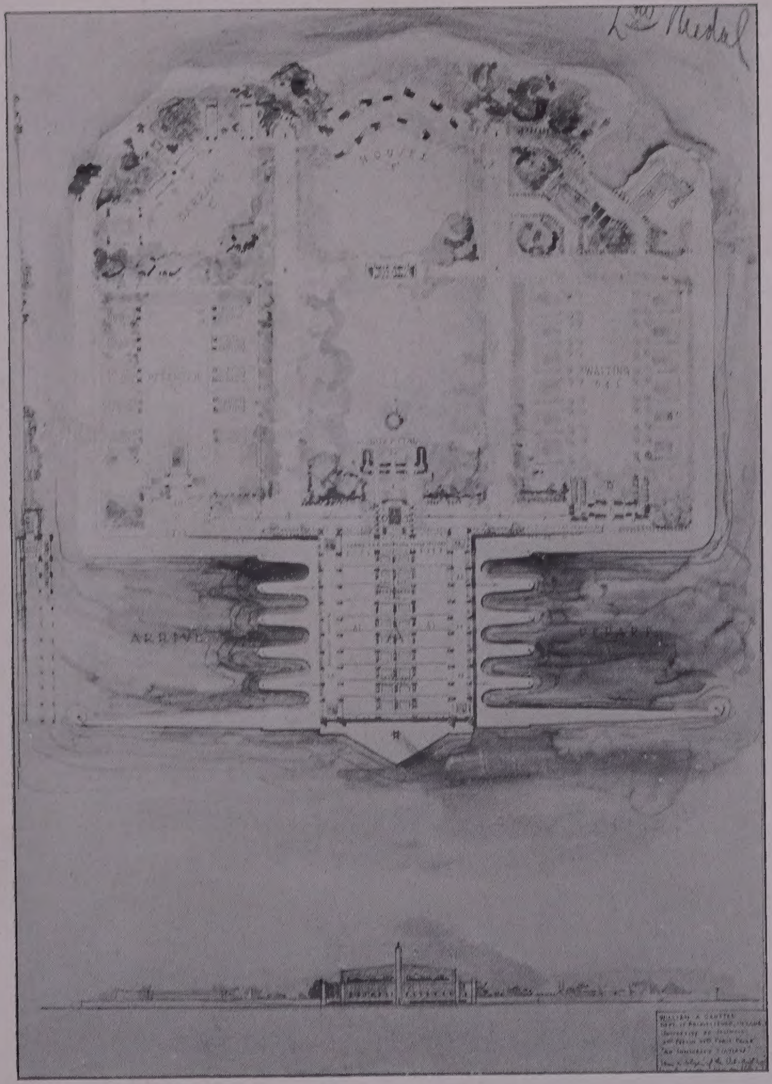


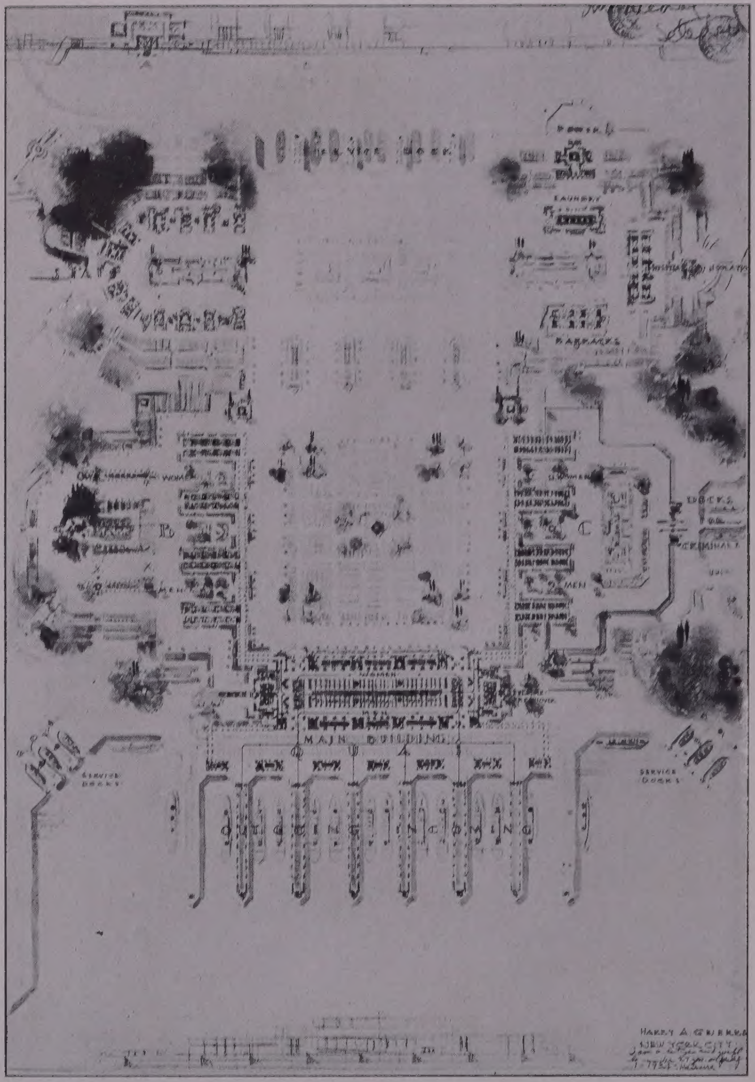
SECOND MEDAL—R. AYERS, YALE UNIVERSITY

SECOND MEDAL—L. W. SMITH, PRINCETON UNIVERSITY

27TH PARIS PRIZE, SECOND PRELIMINARY COMPETITION—"AN IMMIGRATION STATION"



SECOND MEDAL—W. A. GANSTER, UNIVERSITY OF ILLINOIS



SECOND MEDAL—H. A. GNERRE, NEW YORK, N. Y., PUPIL OF LLOYD MORGAN

27TH PARIS PRIZE, SECOND PRELIMINARY COMPETITION—"AN IMMIGRATION STATION"

# DEPARTMENT OF ARCHITECTURE

## ILLUMINATING ENGINEERING SOCIETY PRIZE

CLASS "A" III PROJET
JUDGMENT OF MARCH 13th, 1934

## "THE INTERIOR OF A CHURCH"

The following prizes will be awarded: First Prize $500.00; Second Prize $250.00; Third Prize $150.00; seven prizes of $50.00 each.

This prize will be awarded yearly to and including the school year 1940-1941.

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An Episcopal Congregation will build a church in a city of modern size, in which it is desired that local craftsmen, able in the design of glass, wood, metal, stone and lighting be given an opportunity of beautifying their church structure.

The particular study desired of this problem is that of the interior of the church and its lighting. In recent years, the development of the science of illumination has made feasible interesting possibilities in the arrangement of light sources, which, at the same time, are integral parts of the architectural composition. Particular attention should be given to the lighting of the Chancel and Apse.

The plan given herewith has been selected by the Church Building Committee in charge, no restrictions however are placed as to style, period, color, materials or details of the structural elements.

The drawings must show in reasonable detail the proposed method of lighting the various areas, viz.: nave, side aisles, transept, chapel and chancel.

NUMBER OF DRAWINGS SUBMITTED: 222.

### JURY OF AWARD

C. W. Beeston, Theodore E. Blake, George Brewster, Alfred Busselle, Jr., Charles Butler, Paul Cret, Paul A. Davis, III, Frank C. Farley, Frederick G. Frost, James Gambaro, William Gehron, William Gillette, John Theodore Haneman, A. Musgrave Hyde, Louis E. Jallade, Ely Jacques Kahn, D. M. Kirkpatrick, Otto Langmann, William F. Lamb, Julian Clarence Levi, Clinton Mackenzie, John C. B. Moore, Samuel R. Moore, James W. O'Connor, Carl L. Otto, R. K. Posey, Robert I. Powell, Peter Schladermundt, Eldredge Snyder, Harold Tatton, Otto Teegen, Hobart B. Upjohn, William VanAlen, John V. VanPelt, Leonard B. Wamnes, H. S. Waterbury, Lawrence Grant White. Representatives: Arthur F. Deam, University of Illinois; Frederic C. Hirons, Yale University; Jean Labatut, Princeton University.

### JURY OF ENGINEERS

D. W. Atwater, J. W. Barker, A. A. Brainerd, H. L. Graves, Foster Gunnison, P. F. Kaufman, A. L. McCabe, William F. Little, A. L. Powell, J. L. Stair, B. F. West, L. A. S. Wood.

### AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:
  NO AWARD: 8.
CARNEGIE INSTITUTE OF TECHNOLOGY:
  MENTION: F. O'C. Church, G. B. Giesey, R. L. Holtmeier, E. K. Schade, D. C. Taylor.
  HALF MENTION: M. H. Caine, W. E. Davis, W. C. Dowler, R. M. Hawn, B. J. Liff, L. P. Manson, J. H. McNaughton, A. A. Rousseau, C. F. Slater, J. U. von der Lancken.
  NO AWARD: 19.
  HORS CONCOURS: W. R. Allen.
CATHOLIC UNIVERSITY OF AMERICA:
  FIRST MEDAL, SECOND PRIZE: V. F. Duckett.
  MENTION: P. L. Gaudreau, P. A. Rigali.
  HALF MENTION: W. C. Suite.
  HORS CONCOURS: A. E. Alexander.
CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
  HALF MENTION: R. M. Drossel.
  NO AWARD: 9.
COLUMBIA UNIVERSITY, EXTENSION ATELIER:
  MENTION: P. Birnbaum, S. Schuman, G. T. Byrne.
  HALF MENTION: J. J. Accardo, F. F. Battisti, E. R. Crino, H. B. Epstein, F. E. Johnson.
  NO AWARD: 1.
GEORGE WASHINGTON UNIVERSITY:
  HALF MENTION: J. M. McHugh.
  NO AWARD: 3.
GEORGIA SCHOOL OF TECHNOLOGY:
  HALF MENTION: W. L. Addkison.
  NO AWARD: 4.
ATELIER HIRONS:
  NO AWARD: 1.
JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
  HALF MENTION: G. Palm, S. J. Szabo.
ATELIER LICHT:
  FIRST MEDAL, FIRST PRIZE: G. T. Licht.
  MENTION: D. McLaughlin, Jr.
ATELIER LOS ANGELES:
  HALF MENTION: C. J. Smith, Jr.
  NO AWARD: 1.
ARCH'L. SKETCH CLUB, CHICAGO, ATELIER NELSON:
  HALF MENTION: L. D. Berbiers, H. S. Kruse, W. Solomon.
  NO AWARD: 8.
NEW YORK UNIVERSITY:
  MENTION: N. J. Colosi, R. L. DuBrul, T. R. Feinberg, G. A. Inglis, E. Levinson, F. A. Vogel.
  HALF MENTION: R. S. Hertzberg, W. C. Johanson, J. Kabatsky, A. Lyras, E. C. Miller, A. M. Ottarson, N. J. Ruzza, A. A. Schiller, M. J. Skloot, W. D. Staab, F. J. Swarti.
  NO AWARD: 7.
  HORS CONCOURS: F. L. Liebmann.

## AWARDS (CONTINUED)

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
MENTION: W. C. Kruger.
HALF MENTION: W. G. Parr, M. Swatek.
NO AWARD: 1.
PRINCETON UNIVERSITY:
OPTION II
NO AWARD: 10.
HORS CONCOURS: D. Vhay.
ATELIER RECTAGON OF BUFFALO:
HALF MENTION: A. Betz.
NO AWARD: 4.
SAN FRANCISCO ARCHITECTURAL CLUB:
NO AWARD: 1.
"T" SQUARE CLUB ATELIER OF PHILADELPHIA:
NO AWARD: 3.
HORS CONCOURS: J. W. Rogers, Jr.
UNIVERSITY OF ILLINOIS:
SECOND MEDAL, AND AWARD: J. Stein.
MENTION: M. R. Dobberman, A. R. Nozaki, J. E. Sweet, H. E. Steinberg.
HALF MENTION: H. H. Crost, C. R. Drake, W. M. Horowitz, A. W. Kirschenbaum, W. E. Kittle, J. M. Turner, J. A. Vedra.
NO AWARD: 10.
UNIVERSITY OF NOTRE DAME:
FIRST MEDAL, AND AWARD: W. L. Newberry.
UNIVERSITY OF OKLAHOMA:
NO AWARD: 1.
UNIVERSITY OF PENNSYLVANIA:
OPTION II
FIRST MEDAL, THIRD PRIZE: H. L. Blatner.
SECOND MEDAL, AND AWARD: G. C. Rudolph.
NO AWARD: 17.
UNIVERSITY OF VIRGINIA:
HALF MENTION: M. Gochnauer.
VIRGINIA POLYTECHNIC INSTITUTE:
HALF MENTION: S. D. McElroy.
YALE UNIVERSITY:
OPTION II
SECOND MEDAL, AND AWARD: E. A. Flynn, J. T. Howard.
NO AWARD: 24.
HORS CONCOURS: R. D. Butterfield, A. L. Finn, W. H. Van Benschoten.
UNAFFILIATED:
CEDAR RAPIDS, IOWA:
NO AWARD: 1.
CHICAGO, ILLINOIS:
NO AWARD: 1.
PITTSBURGH, PENNSYLVANIA:
NO AWARD: 1.
PASADENA, CALIF.:
HALF MENTION: R. Connor.

## CRITIQUE

BY LAWRENCE GRANT WHITE

The Jury considered the problem primarily as architecture, with due weight being given to the successful treatment of the method of illumination. For the lighting, the advice of the numerous engineers who kindly attended the judgment was asked in every instance. Thus an excellent traditional design just failed to get a medal, largely because the engineers assured us that the lighting scheme was unpleasant; and on the other hand a modernistic design, which would ordinarily have received but a mention, barely got a medal because of the unusual excellence of the method of illumination.

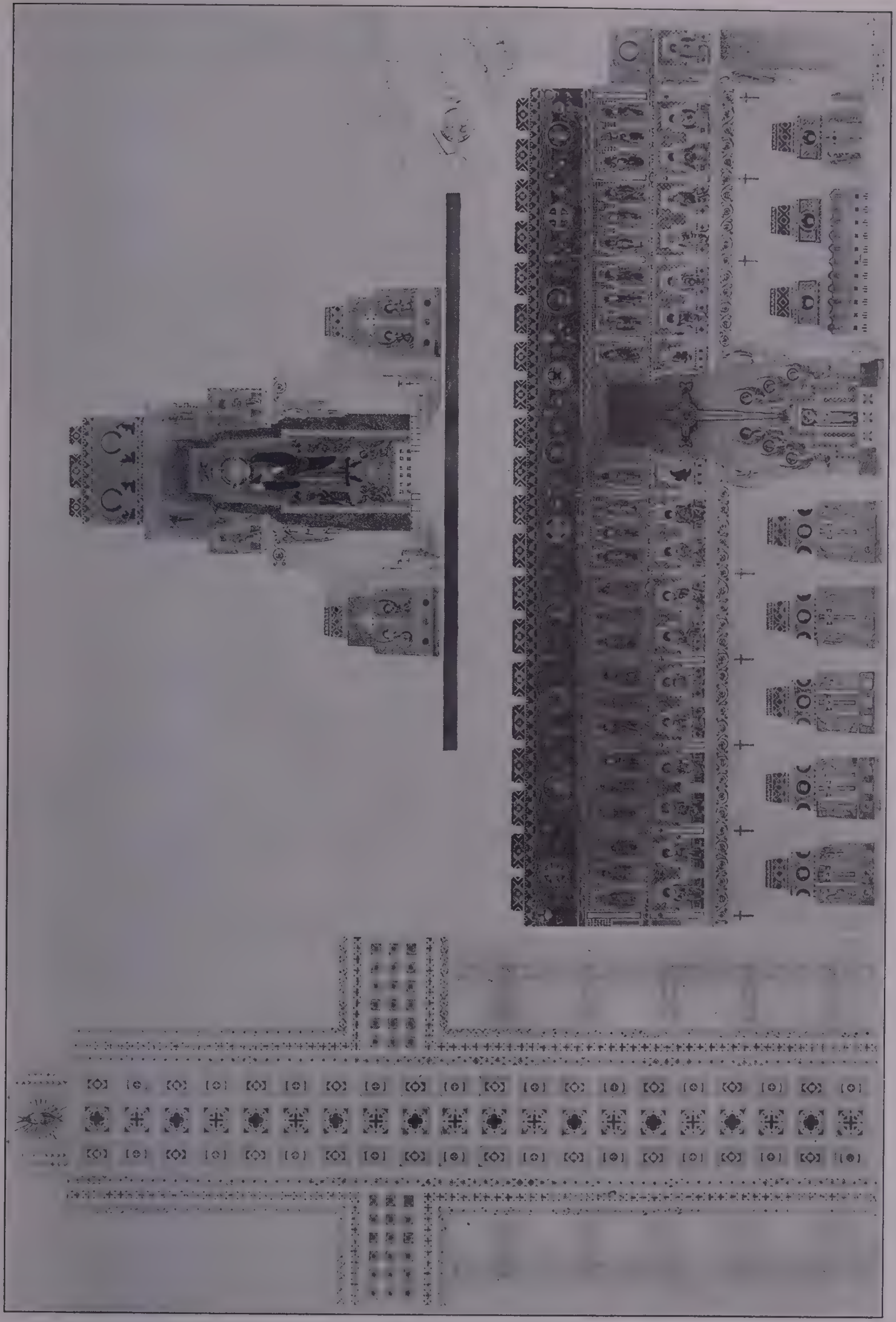
Of the many designs submitted, few would be accepted by the Building Committee or the Rector of an average conservative Episcopal congregation. The curious forms—triangular, catenary, of many of the sections, might also present serious acoustic problems. Many of the students excluded daylight altogether, relying upon artificial illumination by day, as well as night.

The first prize was awarded almost unanimously to G. T. Licht of the Atelier Licht. This projet excluded daylight and presented a consistent and original architectural scheme with a cross-section like a stepped pyramid, entirely covered with mosaics with the exception of the lower part of the walls. The nave mosaics were lit from concealed sources in the opposite walls, the sources of light being carefully spotted in the decorative scheme. The long horizontal lines of the corbelled ceiling would lead the eye in a compelling manner towards the rich decoration of the end wall. The effect would be almost overwhelmingly rich, perhaps more appropriate for a stage setting for the "Magic Flute" than for an Episcopal Church. But the proportions were good, the scheme brilliant, the lighting interesting and the presentation excellent.

The second prize was awarded, again almost unanimously, to V. F. Duckett of the Catholic University, who presented a design of great elegance and simplicity, thoroughly modern in treatment, but with a flavor reminiscent of Gothic. The general character was eminently suited to an Episcopal Church. Although he admitted daylight towards the altar through triangular bays, the scheme of illumination was preserved at night by placing lights between double glass in the windows themselves. It was presented with a delicate rendering of great charm.

The design might be adversely criticized for the uncomfortable way in which the huge triangular bays sit upon the roof of the low inadequate aisles, and the unfortunate succession of feather edges at the inter-

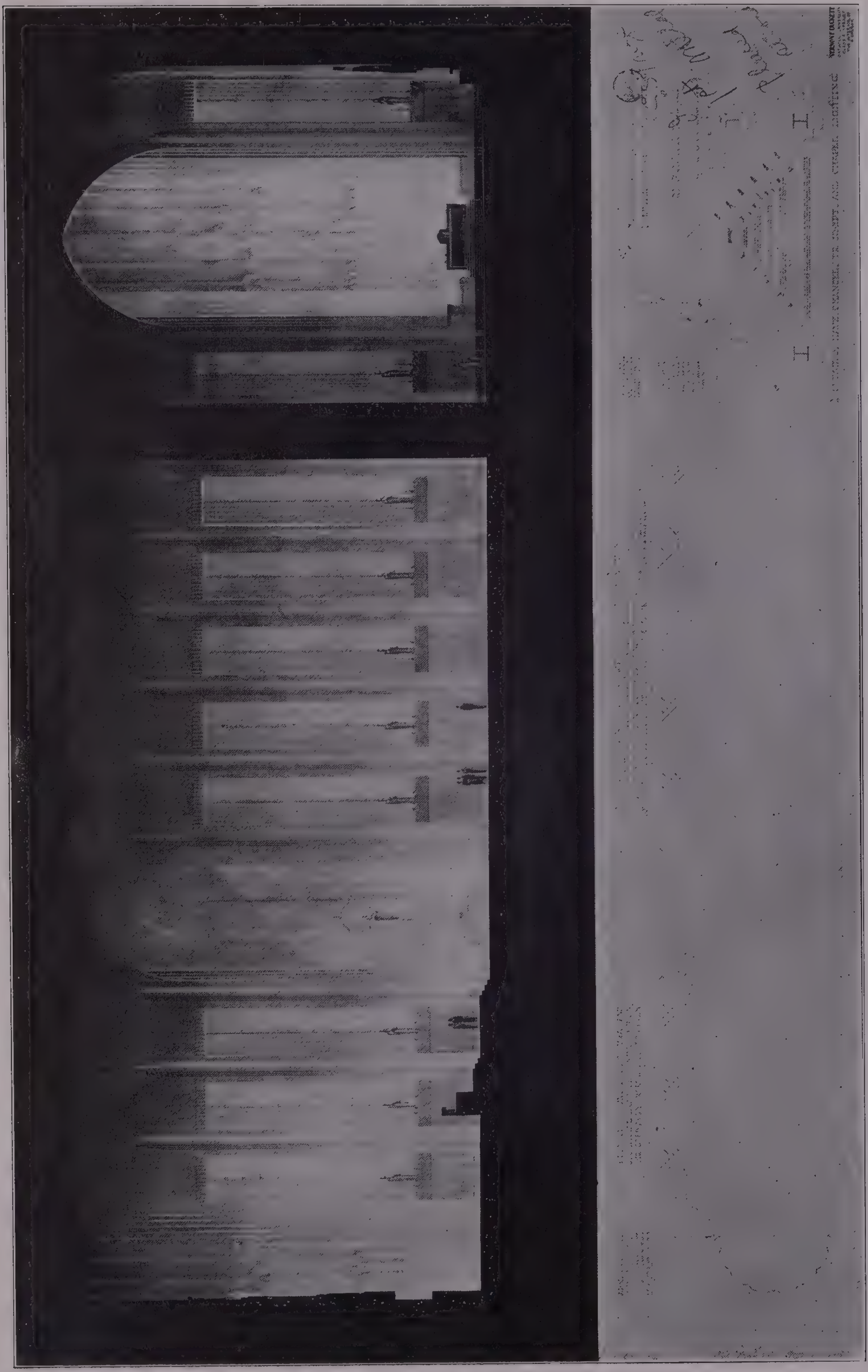
(*Continued on page* 17)



FIRST ILLUMINATING ENGINEERING SOCIETY PRIZE

FIRST MEDAL—G. T. LICHT, ATELIER LICHT

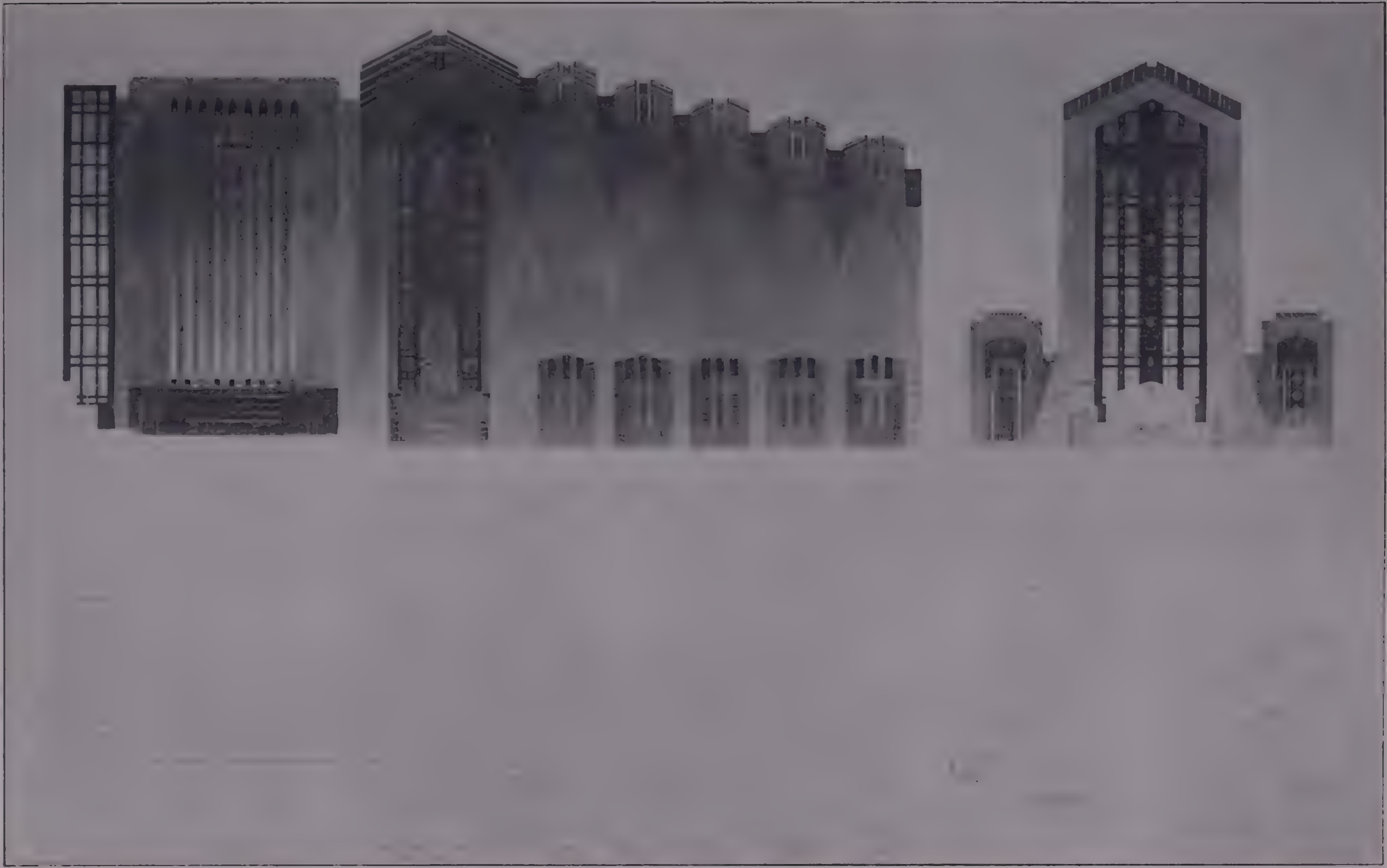
CLASS "A" III PROJET—"THE INTERIOR OF A CHURCH"



SECOND ILLUMINATING ENGINEERING SOCIETY PRIZE

FIRST MEDAL—V. F. DUCKETT, CATHOLIC UNIVERSITY OF AMERICA

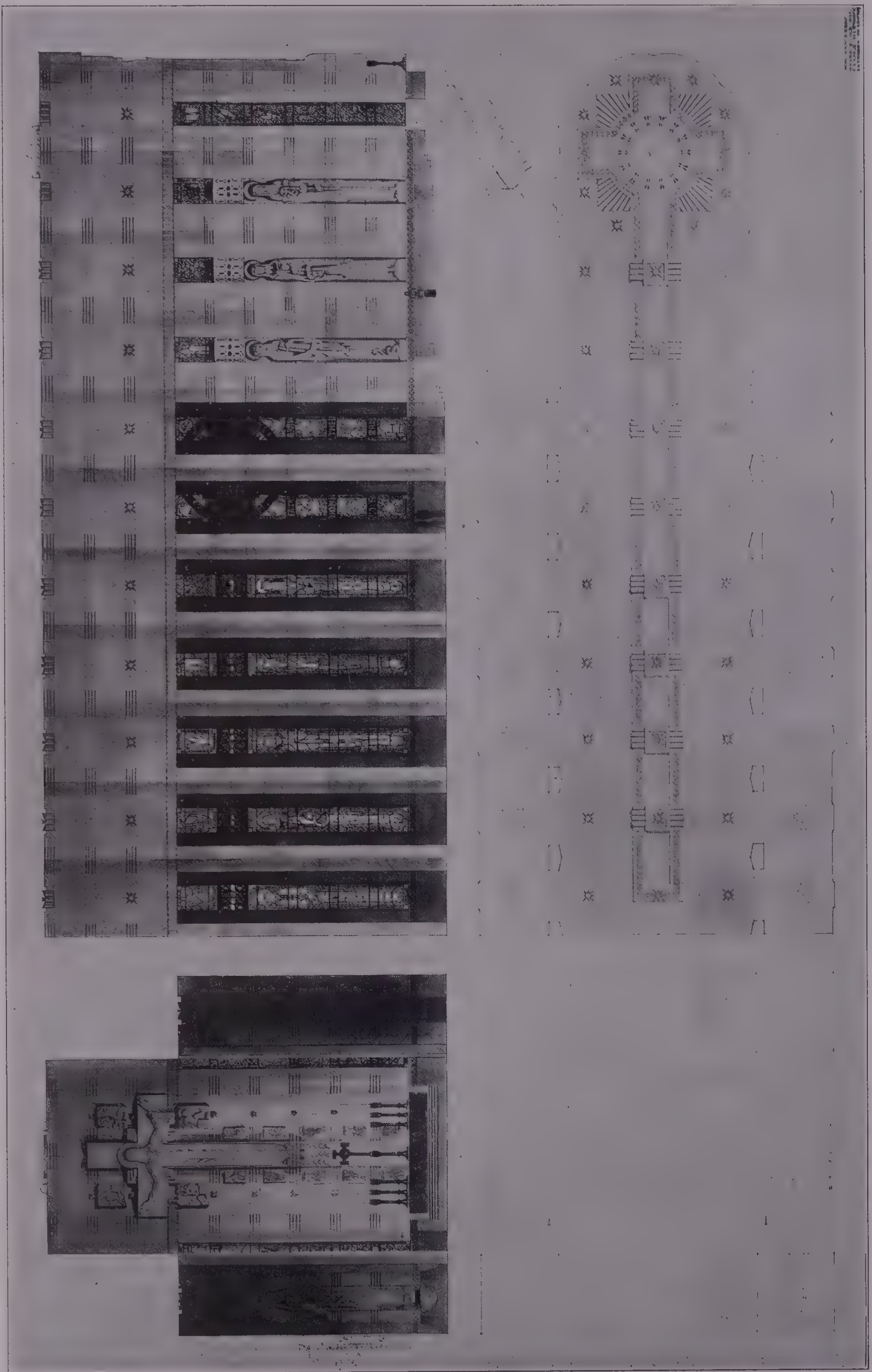
CLASS "A" III PROJET—"THE INTERIOR OF A CHURCH"



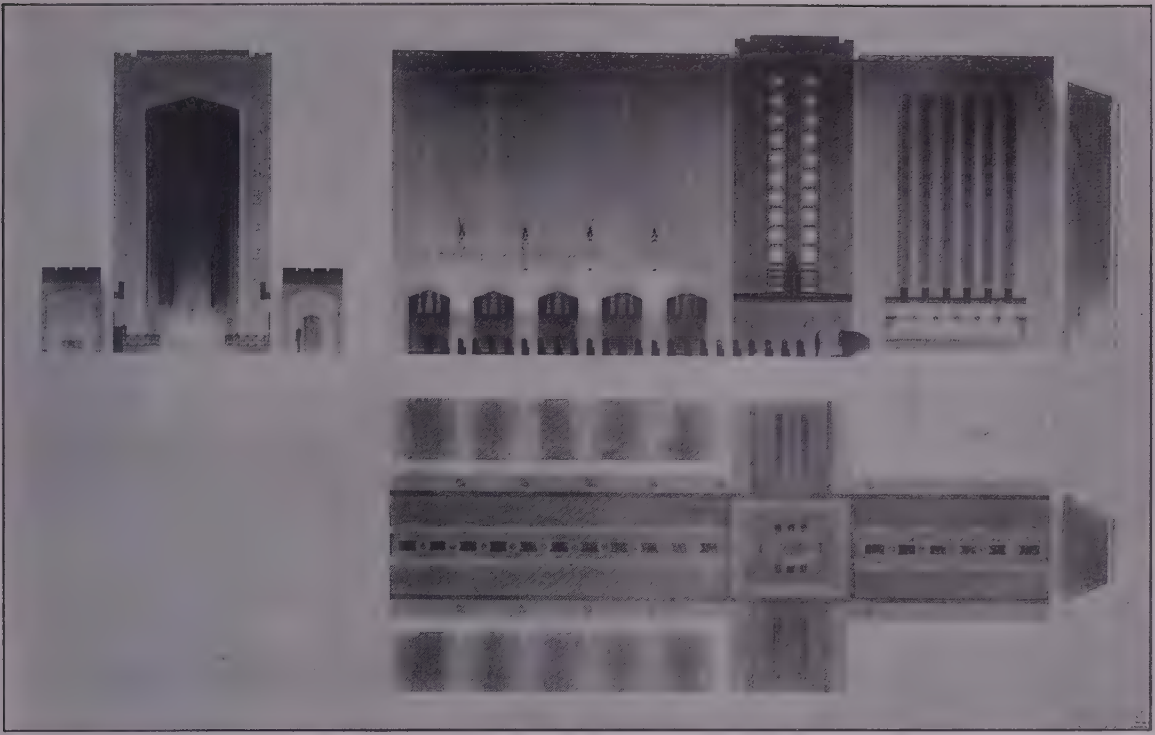
THIRD ILLUMINATING ENGINEERING SOCIETY PRIZE

FIRST MEDAL—H. I. BLATNER, UNIVERSITY OF PENNSYLVANIA

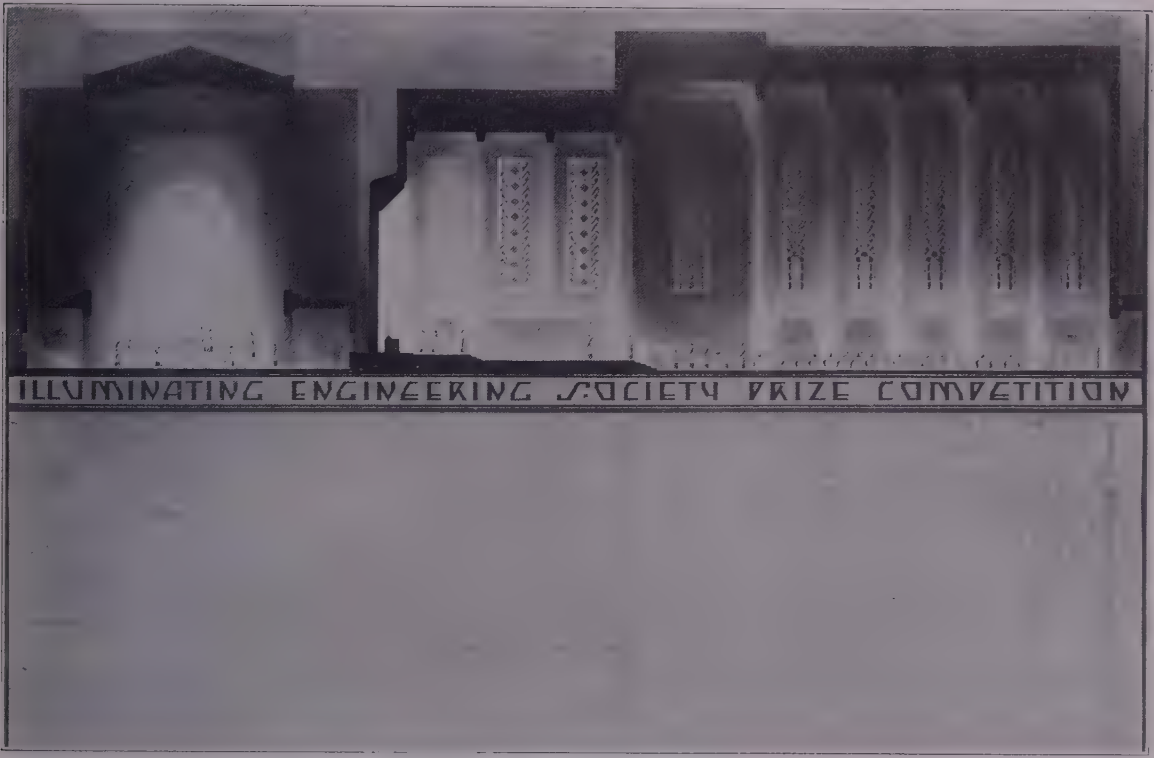
CLASS "A" III PROJET—"THE INTERIOR OF A CHURCH"



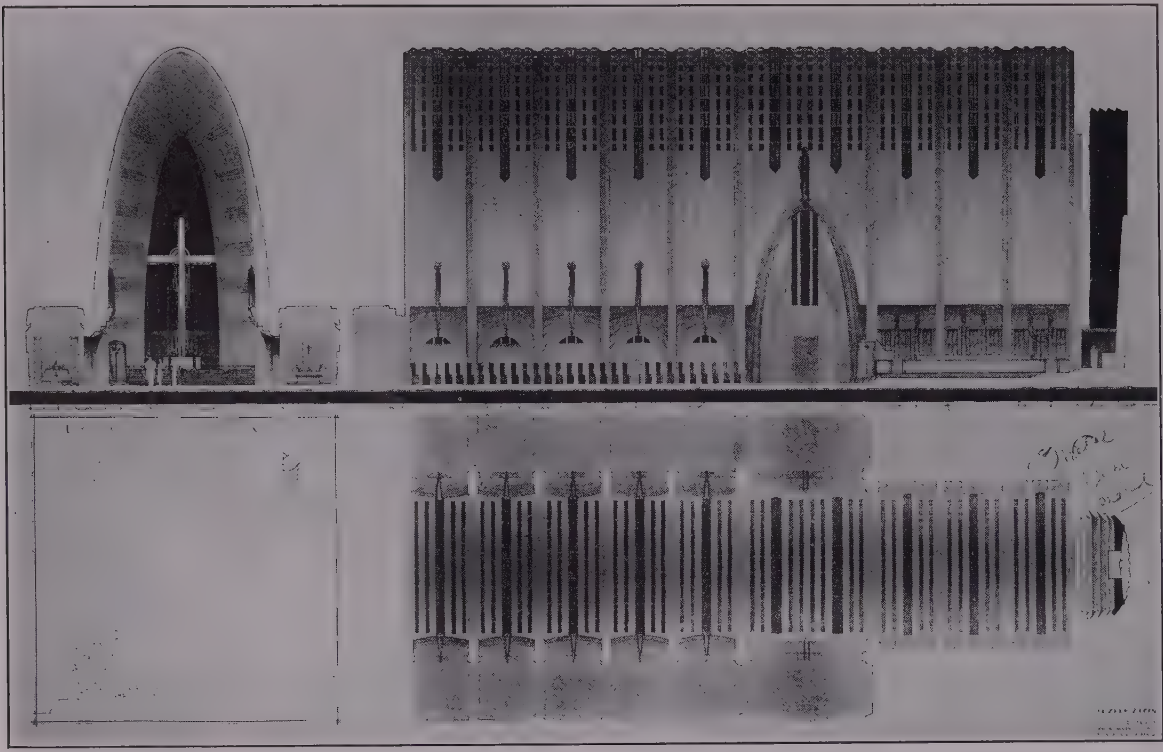
FIRST MEDAL AND AWARD—W. L. NEWBERRY. UNIVERSITY OF NOTRE DAME
CLASS "A" III PROJET—"THE INTERIOR OF A CHURCH"



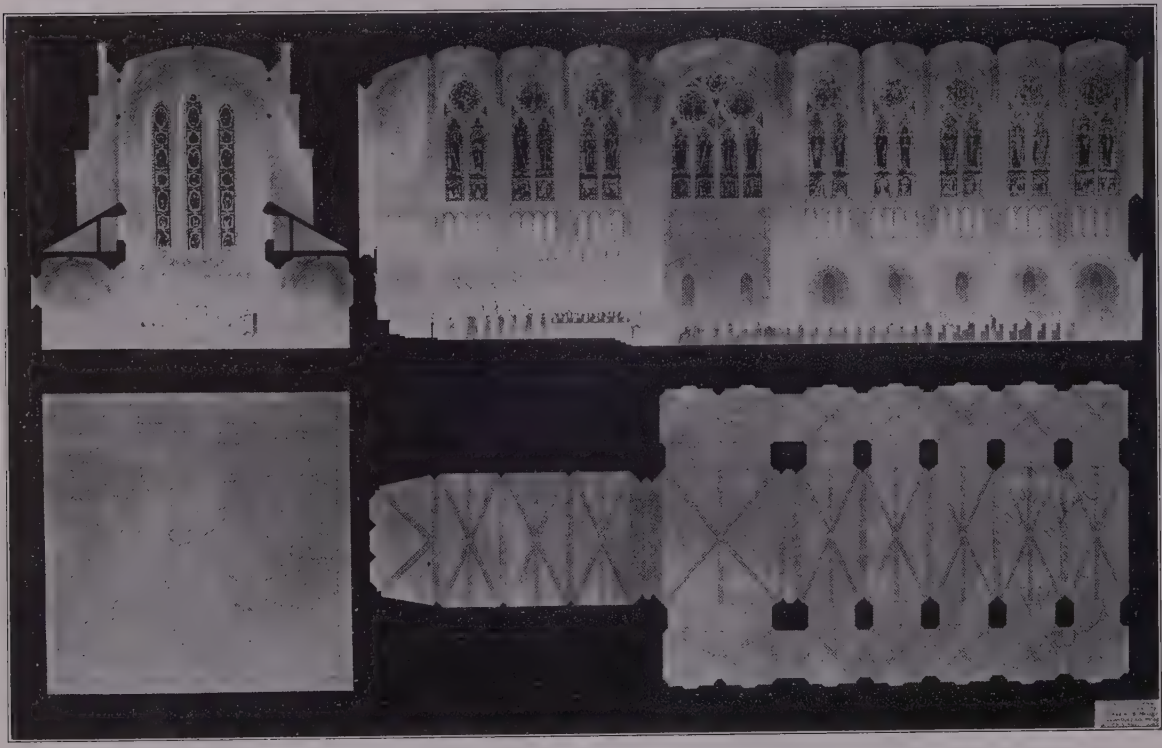
SECOND MEDAL AND AWARD—G. C. RUDOLPH, UNIVERSITY OF PENNSYLVANIA



SECOND MEDAL AND AWARD—J. T. HOWARD, YALE UNIVERSITY
CLASS "A" III PROJET—"THE INTERIOR OF A CHURCH"



SECOND MEDAL AND AWARD—J. STEIN, UNIVERSITY OF ILLINOIS



SECOND MEDAL AND AWARD—E. A. FLYNN, YALE UNIVERSITY

CLASS "A" III PROJET—"THE INTERIOR OF A CHURCH"

section of the main piers with the haunch of the main vault.

The third prize was awarded to H. Blatner of the University of Pennsylvania, who had a longitudinal section of unusual interest, the height increasing towards the crossing, with a rich and novel ceiling treatment. The side walls of the nave were used as reflecting surfaces, although the engineers pointed out that their color was too somber to be efficient: most of the light would be projected vertically on the floor from the center line of fixtures. The well-designed stained glass window in the apse and crossing, and the decorated ceiling, afforded ample scope for the craftsman mentioned in the program. The decorations were effectively spotted in contrast to the severely plain walls.

The project of Wm. L. Newbury of University of Notre Dame, which was placed fourth, had a consistent and original scheme of bevelled piers running the whole length of the Church, disregarding the crossing—a questionable variation of the program. But the engineers were not enthusiastic about the method of lighting, and the effect in perspective of the slits of windows behind the thin piers might be distracting.

Among the second medals, G. C. Rudolph of the University of Pennsylvania excluded daylight, aiming at an effect of mystery, the light building up towards the chancel, in a way that was well portrayed in an attractive rendering.

J. T. Howard of Yale had a design with somewhat brutally coarse tracery, but most attractively presented. The lighting was adequate and satisfactory, providing the intensity of the low- side-lights was kept down.

E. A. Flynn's of Yale University was the only traditional design to receive a medal. The engineers were enthusiastic over his method of lighting the Church from a triforium gallery. This was a novel scheme, well adapted to many existing churches, but in his design the unfortunate proportion was emphasized by the bank of light half way up the nave wall, and the award of the medal was largely due to his method of illumination, as the design itself did not show unusual excellence.

The same might be said in regard to the projet of J. Stein of the University of Illinois. Here again the engineers were enthusiastic about his lighting scheme; but his design, although certainly original, was too peculiar in section to win much praise from the architects. The chancel arch resembles the Biblical "Eye of a Needle," perhaps as a constant reminder to the rich that they cannot enter the Kingdom of Heaven.

# DEPARTMENT OF ARCHITECTURE

CLASS "B" III ESQUISSE-ESQUISSE
JUDGMENT OF MARCH 13th, 1934

## "A COMMUNITY POOL"

In a suburban community near a highway is to be built a pool with its accessory housing which will serve not only the immediate community but may derive some financial support from passing motorists.

*Requirements:*

A. A small pool for beginners.
B. A large pool 100 x 150 feet.
C. Administrative office where towels, suits, etc., may be obtained and which will control the admission to the pool area.
D. Dressing booths for men and women and lockers for their clothes, etc., showers, toilets, etc., to be arranged in connection with the pools proper.
E. Refreshment building where light refreshments will be provided. This will comprise a small kitchen and serving room, opening onto a terrace which shall be partially roofed over and which shall overlook the main pool. In connection with this open dining hall will be a large lounge room with washrooms for men and women adjacent.
F. Parking for automobiles.
G. Two tennis courts.

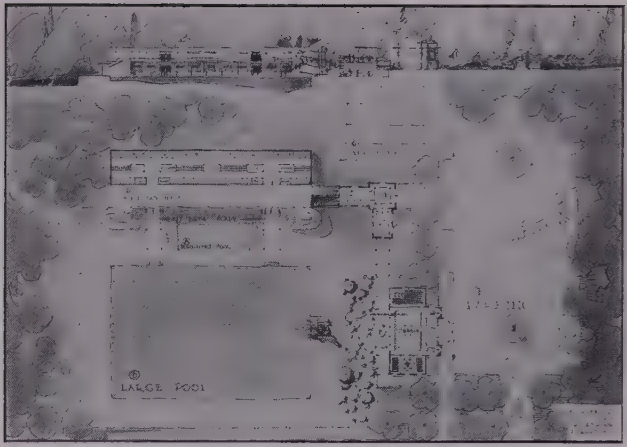
NUMBER OF DRAWINGS SUBMITTED: 256.

### JURY OF AWARD

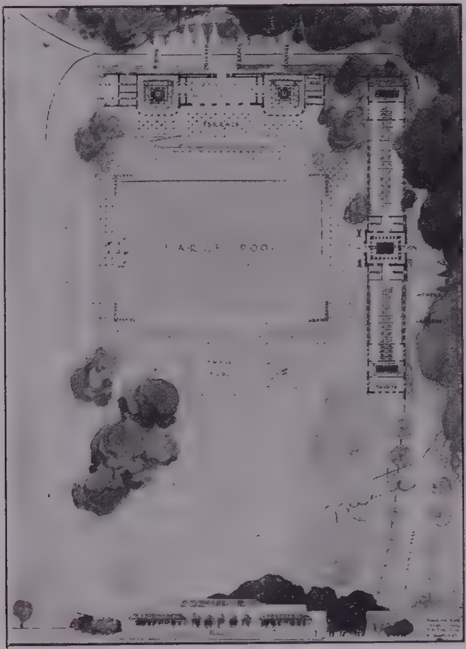
Theodore E. Blake, Paul Cret, Frederick G. Frost, William Gehron, John Theodore Haneman, A. Musgrave Hyde, Louis E. Jallade, Ely Jacques Kahn, D. M. Kirkpatrick, Clinton Mackenzie, James W. O'Connor, Carl L. Otto, Harold Tatton, William L. VanAlen.

### AWARDS

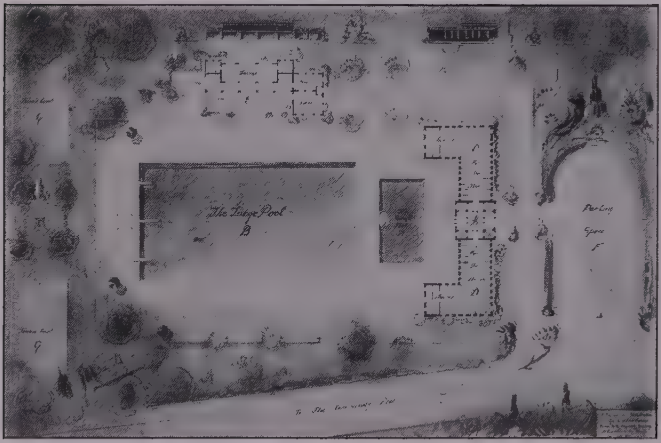
ARMOUR INSTITUTE OF TECHNOLOGY:
  HALF MENTION: M. Grossman, A. J. Rosen.
CATHOLIC UNIVERSITY OF AMERICA:
  MENTION: B. T. Rome.
  HALF MENTION: J. Cardenal.
COLUMBIA UNIVERSITY, EXTENSION ATELIER:
  HALF MENTION: B. M. Crocitto, C. J. Murray.
ATELIER LOS ANGELES:
  HALF MENTION: C. T. Jensen.
NEW YORK UNIVERSITY:
  HALF MENTION: C. Sanfilippo.
OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
  MENTION: T. F. Holifield.
PRINCETON UNIVERSITY:
  HALF MENTION: H. G. Davenport, Jr.
ATELIER RECTAGON OF BUFFALO:
  HALF MENTION: A. G. Baschnagel.
UNIVERSITY OF ILLINOIS:
  MENTION: W. H. Buchholz.
UNAFFILIATED:
NEW YORK CITY AND VICINITY:
  HALF MENTION: W. W. W. Jones.



MENTION—W. H. BUCHHOLZ, UNIVERSITY OF ILLINOIS



MENTION— B. T. ROME, CATHOLIC UNIVERSITY OF AMERICA



MENTION—T. F. HOLIFIELD, OKLAHOMA AGRIC. & MECHANICAL COLLEGE

CLASS "B" III ESQUISSE-ESQUISSE—"A COMMUNITY POOL"

# DEPARTMENT OF MURAL DECORATION

PROGRAM V
JUDGMENT OF MARCH 19th, 1934

## "A FRESCO IN THE BUILDING OF A MINING COMPANY"

In the administration building of a large mining establishment is located a central hall as described on the print. On one side of this hall access is gained to the business and production wing of the establishment, and on the other side to the wing for the education and training of employees.

On the north wall of this hall is to be a decoration which is to create a better understanding between the company and the employees and to symbolize the thought of unity in production and instruction.

The competitor is given full latitude in the treatment of this wall. It may be covered entirely or recessed or if desired, only a portion may be used for the decoration, but the treatment of this wall must harmonize with the general treatment of the hall. Furthermore, the competitor must consider and provide for lighting of the decorative treatment of the wall, and indicate it on the drawing.

The dimensions of the hall are: Height, 35 feet; width, 45 feet, and length, 65 feet.

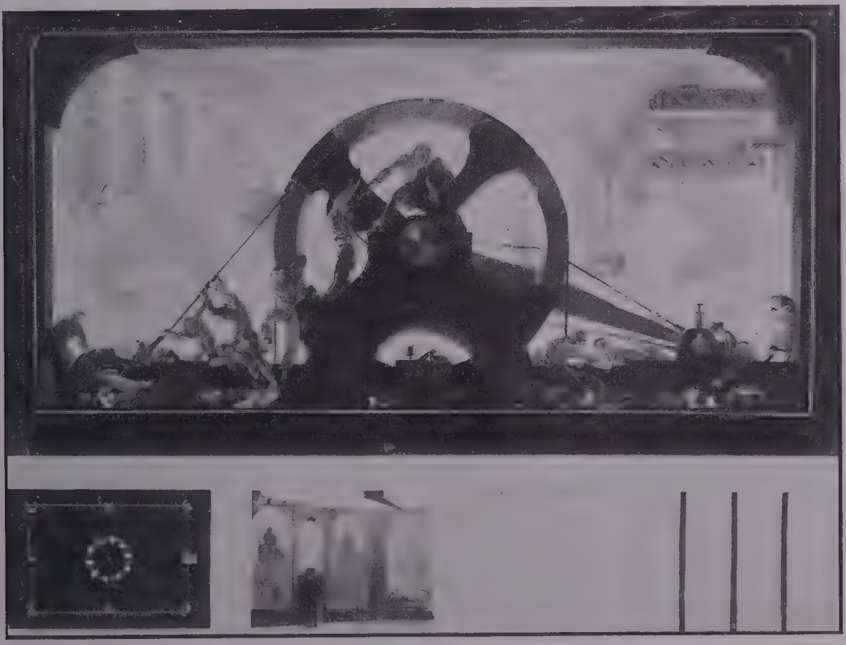
NUMBER OF DRAWINGS SUBMITTED: 54.

### JURY OF AWARD

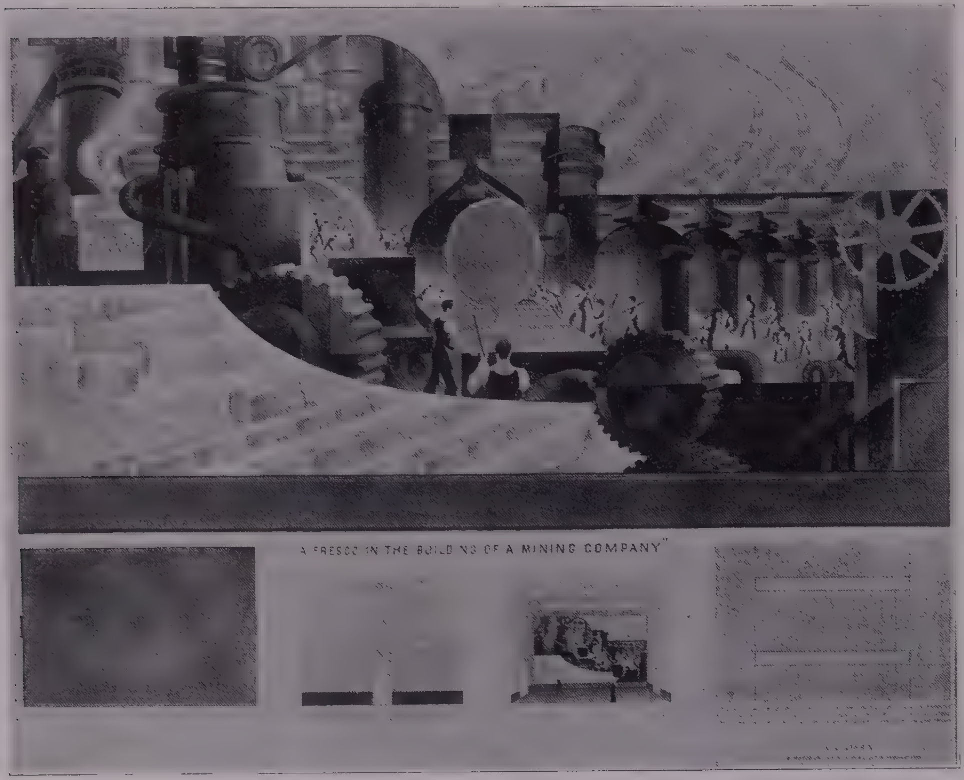
William Gehron, Ely Jacques Kahn, Hildreth Meiere, Lloyd Morgan, Frances Flynn Paine, Ernest Peixotto, Edwin C. Taylor.

### AWARDS

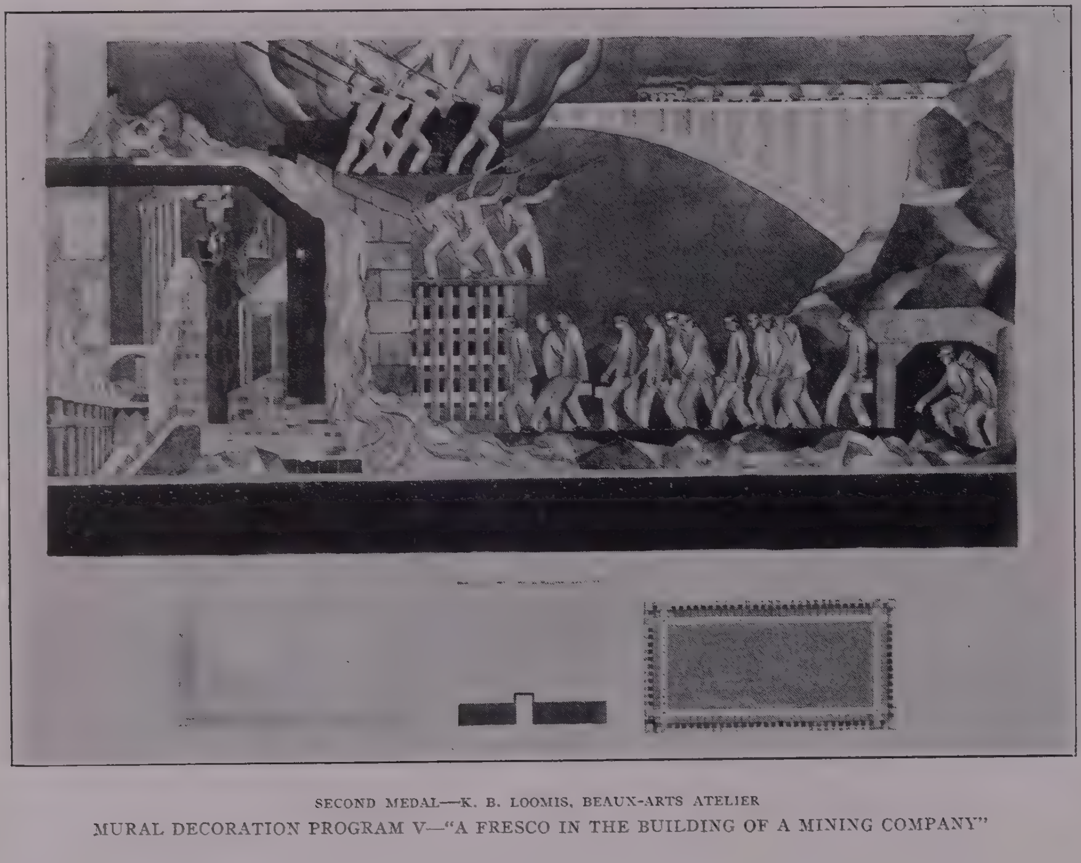
BEAUX-ARTS ATELIER:
FIRST MEDAL: C. C. Dean, S. Eldredge.
SECOND MEDAL: C. B. Gilbert, K. B. Loomis.
FIRST MENTION: P. Feeley, H. Haag, L. G. Orme.
MENTION: I. Kennedy, M. G. Strack.
CORNELL UNIVERSITY:
MENTION: B. D. Kerr.
COOPER UNION:
NO AWARD: 2.
LEONARDO DA VINCI ART SCHOOL:
NO AWARD: 1.
NATIONAL ACADEMY OF DESIGN:
NO AWARD: 2.
UNIVERSITY OF DENVER:
MENTION: M. J. Uhl.
NO AWARD: 5.
YALE UNIVERSITY:
FIRST MEDAL: K. Soldwedel.
SECOND MEDAL: B. F. Beggs, G. H. Cole, E. Nicholson, J. H. Zorthian.
FIRST MENTION: C. M. Daugherty, L. V. Haber.
MENTION: P. C. Curtis, L. Q. DaVia, L. B. Embry, F. Farnham, C. Ferriter, W. A. McCloy, R. J. McCormick, J. T. Bill, G. H. Murrill, V. Nicholas, B. Pape, J. Pistey, B. Segaloff, S. B. Simard, J. D. Smith, F. D. Summers, A. Tobey, H. L. Valentine.
NO AWARD: 4.
UNAFFILIATED:
BOSTON, MASSACHUSETTS:
NO AWARD: 1.
NEW YORK CITY AND VICINITY:
MENTION: L. Winter.
TRENTON, NEW JERSEY:
NO AWARD: 2.



FIRST MEDAL—K. SOLDWEDEL, YALE UNIVERSITY

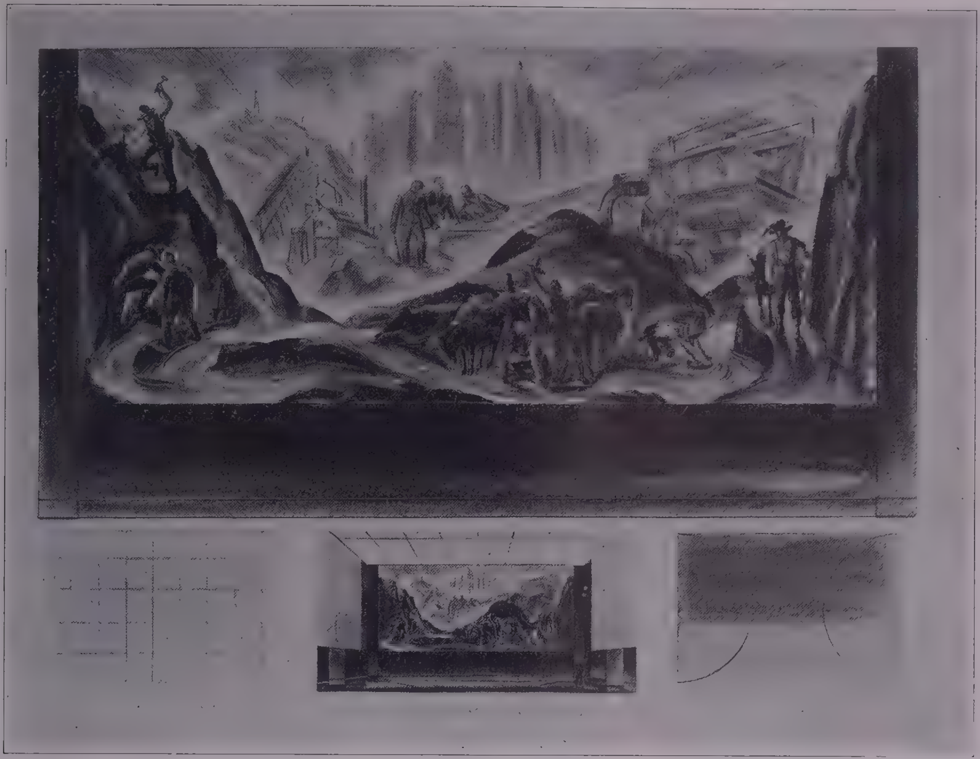

"A FRESCO IN THE BUILDINGS OF A MINING COMPANY"

FIRST MEDAL—C. C. DEAN, BEAUX-ARTS ATELIER

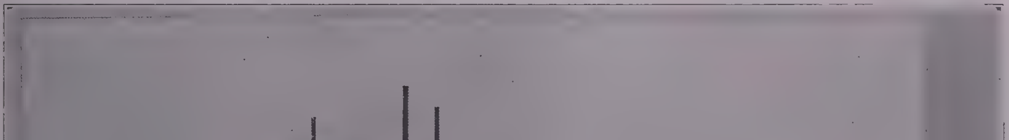


SECOND MEDAL—K. B. LOOMIS, BEAUX-ARTS ATELIER

MURAL DECORATION PROGRAM V—"A FRESCO IN THE BUILDING OF A MINING COMPANY"

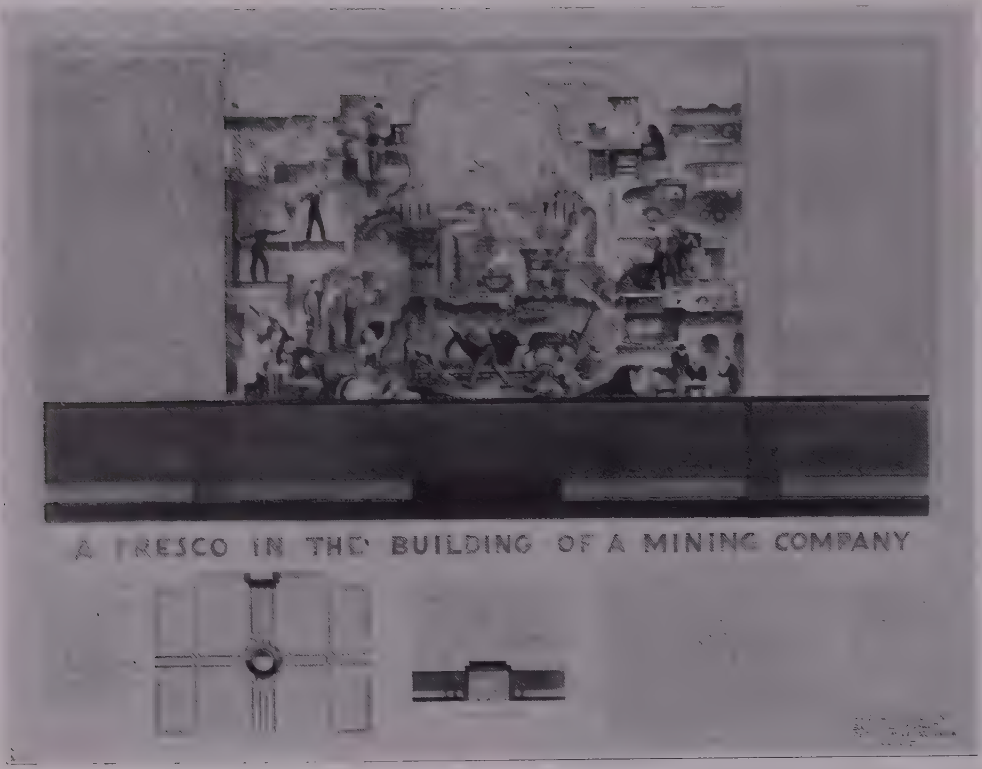


SECOND MEDAL—C. B. GILBERT, BEAUX-ARTS ATELIER

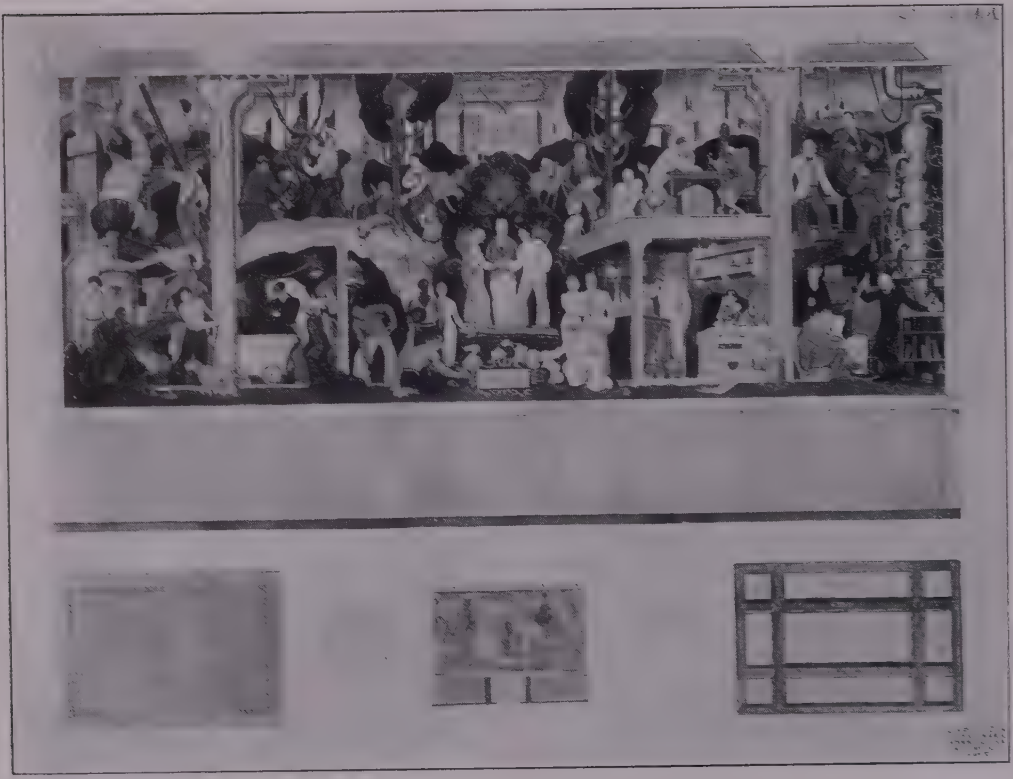


FIRST MEDAL—S. ELDREDGE, BEAUX-ARTS ATELIER

MURAL DECORATION PROGRAM V—"A FRESCO IN THE BUILDING OF A MINING COMPANY"

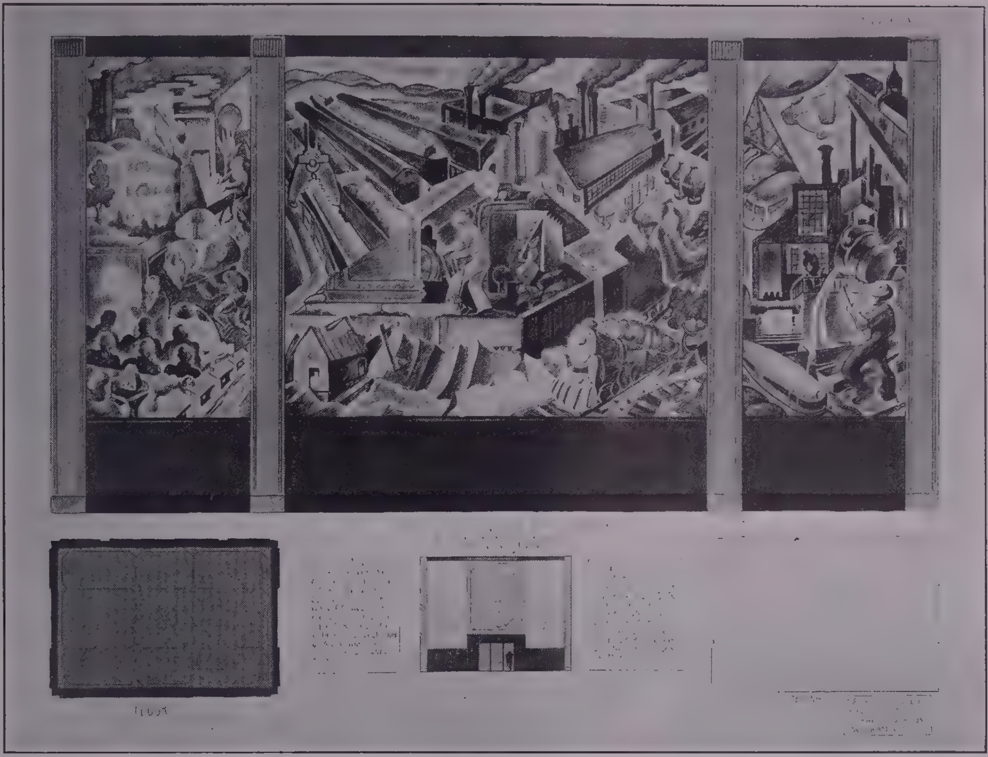

A FRESCO IN THE BUILDING OF A MINING COMPANY

SECOND MEDAL—E. NICHOLSON, YALE UNIVERSITY

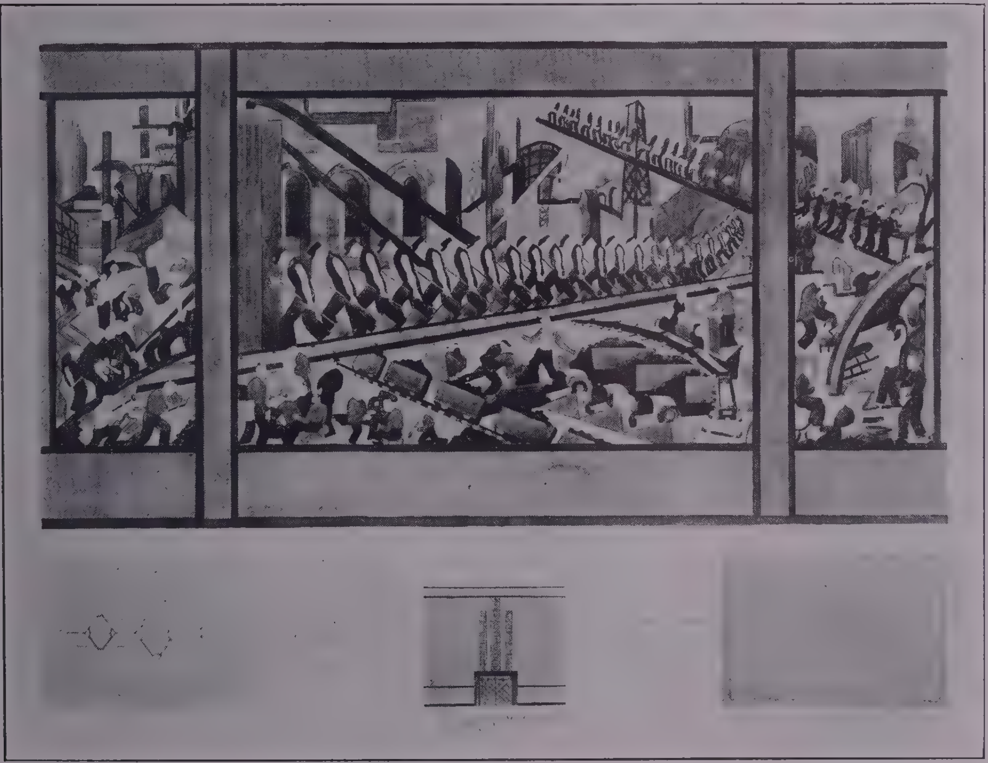


SECOND MEDAL—J. H. ZORTHIAN, YALE UNIVERSITY

MURAL DECORATION PROGRAM V—"A FRESCO IN THE BUILDING OF A MINING COMPANY"



SECOND MEDAL—G. H. COLE, YALE UNIVERSITY



SECOND MEDAL—B. F. BEGGS, YALE UNIVERSITY

MURAL DECORATION PROGRAM V—"A FRESCO IN THE BUILDING OF A MINING COMPANY"

# DEPARTMENT OF ARCHITECTURE

ARCHAEOLOGY IV PROJET
JUDGMENT OF MARCH 20th, 1934

## "A MEDIAEVAL FORTIFIED BRIDGE"

The walled towns of medieval Europe were often built on the banks of rivers for commercial and military reasons, therefore it was strategically necessary to fortify the bridges approaching the towns. So in the 12th and 13th Centuries many towns in France, England, Italy and Spain were connected to the opposite bank of the river on which they bordered by wood and stone bridges fortified by all the devices known to the military architecture of the period. Among the famous fortified bridges of medieval Europe still remaining are those in Italy, of Verona and Narni; in Spain, of Cordoba, Zamora and Toledo; and in France, the bridges of Parthenay, Montauban, Avignon, Orthez and most complete of all, the Pont Valantre of Cahors.

The bridges were fortified in several ways, depending on the finances of the builders, the ingenuity of the architects, and the topography of the river banks. The particular points of defense were the town gate and the barbican gate, on the town side and the opposite bank of the river, respectfully. Built before the days of gunpowder, these gates were made to withstand the assaults of foot soldiers with cross-bows and battering-rams, and were defended by portcullises, drawbridges, towers with overhanging balconies, and upper platforms and crenellated walls. In addition, some bridges, as at Cahors and Orthez, had central towers; some bridges were made with elbow or Z turns in plan, or intersected the highway on the bank at a right angle; one span of the bridge might be made of wood to act as a drawbridge, and could be destroyed in time of war; the bridges were in general, very narrow, to admit the passage of only one cart in either direction. The span of the arches of the medieval bridges varied much in length, but usually the piers were made comparatively thick, to act as abutments (due to the slowness and uncertainties of construction) so that if one arch were destroyed, the neighboring arches would remain standing.

The subject of this problem is to design a bridge, chiefly or all of stone, crossing a river about 250 feet from bank to bank, situated in France, connecting a walled town with a highway on the opposite bank, the bridge to be fortified in the medieval manner with various towers, gates, etc., that would make it difficult for an attacking force of foot soldiers and cavalry to reach the town across the river. The topography of the river banks is left to the competitor, but on or near one bank, are to be shown, the gate and walls of the town.

*Bibliography:*

Viollet-le-duc—"Dictionnaire Raisonné de l'Architecture Française du XI and XVI Siecle." (See under "Pont"—"Porte"—"Architecture Militaire," etc.)

Brangwyn & Sparrow—"A Book of Bridges."

NUMBER OF DRAWINGS SUBMITTED: 39.

### JURY OF AWARD

Francis C. Almirall, F. Burrall Hoffman, L. Bancel LaFarge, H. D. Palmer, Seth Talcott, Harry Leslie Walker, Wakefield Worcester.

### AWARDS

CATHOLIC UNIVERSITY OF AMERICA:
  NO AWARD: 2.
CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
  MENTION: E. M. Hodgman, W. L. Kubach.
  NO AWARD: 3.
GEORGIA SCHOOL OF TECHNOLOGY:
  FIRST MENTION: L. E. Turner.
JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
  MENTION: G. S. Voinovich.
MANHATTAN COLLEGE:
  NO AWARD: 2.
NEW YORK UNIVERSITY:
  MENTION: A. H. Orthmann.
  NO AWARD: 2.
OHIO STATE UNIVERSITY:
  MENTION: M. G. Banning.
PRINCETON UNIVERSITY:
  FIRST MENTION: R. L. Gwinn.
ATELIER RECTAGON OF BUFFALO:
  NO AWARD: 1.
"T" SQUARE CLUB ATELIER OF PHILADELPHIA:
  NO AWARD: 1.
UNIVERSITY OF ILLINOIS:
  FIRST MENTION: A. B. Henning.
  NO AWARD: 1.
UNIVERSITY OF NOTRE DAME
  FIRST MENTION: J. J. Brust.
UNIVERSITY OF OKLAHOMA:
  MENTION: W. N. Floyd.
  NO AWARD: 3.
UNIVERSITY OF PENNSYLVANIA:
  MENTION: W. J. Fedeli, J. V Keyes, A. N. Richards.
  NO AWARD: 5.
YALE UNIVERSITY:
  SECOND MEDAL: V. Pellegrino.
  FIRST MENTION: E. M. Foote, Jr., G. W. C. Raetze, L. A. Williams.
  MENTION: J. W. Blagden.
UNAFFILIATED:
NEW YORK CITY AND VICINITY:
  NO AWARD: 1.

## CRITIQUE

BY SETH TALCOTT

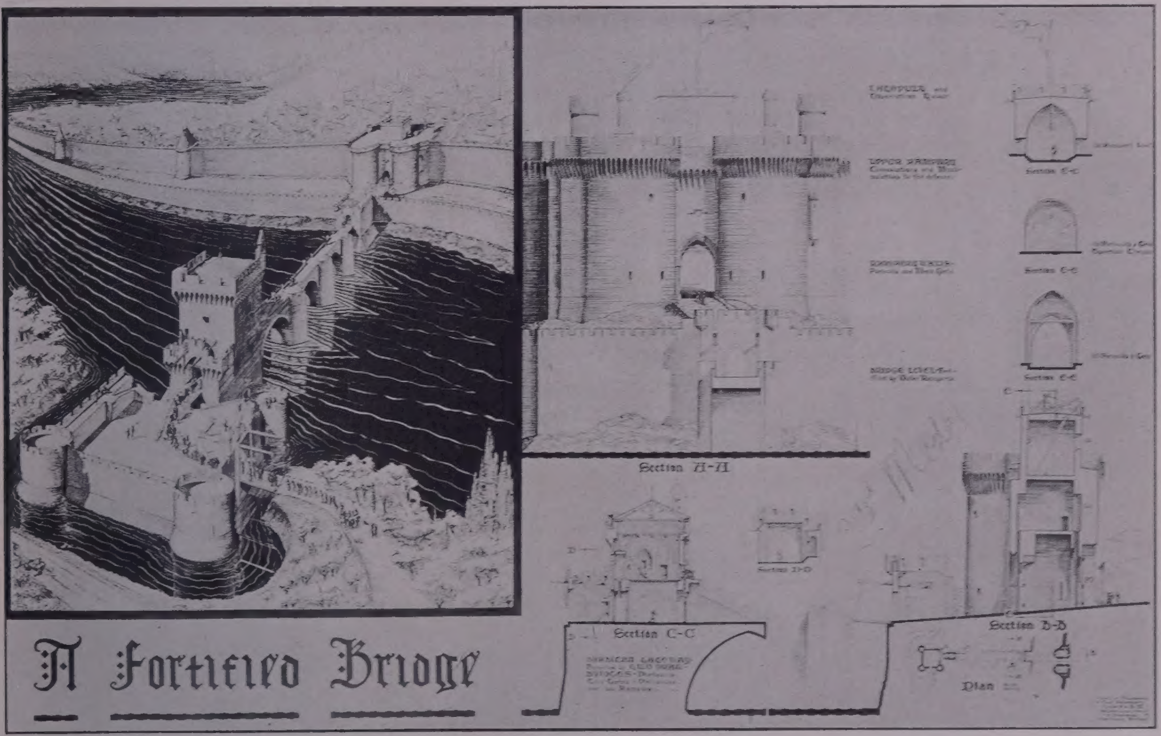
The Jury, in making the awards, showed preference to those students who had solved the problem primarily from an architectural and structural standpoint. They felt that a good many of the students had lost sight of the purpose of an "archaeo" which is to afford the opportunity, not only of developing skill in draftsmanship, but also of studying and appreciating the better examples of the Past. When a projet stresses pictorial presentation to the detriment of proportion, character, and scale, and when it appeared to be an exercise in rendering or water-color more than a study of design, it received relatively less consideration.

It was generally conceded that the program offered almost limitless scope for the study of military architecture. It was brought out that a bridge, almost more than any other architectural form, must be structurally sound. In addition to serving its usual purpose, it must resist attack, and, therefore, principles of construction become of paramount importance. Particular attention was given to the length of span and the type of arch used. There were a few flat arches which were considered wholly inadequate. Towers and walls also were judged in the light of being able to withstand assault as well as on the merits of their proportions.

A good many drawings did not contain enough explanatory plans and sections to enable the Jury to see how the elevations were actually built. Preference was in almost every case accorded to those projets which had been studied in three dimensions. It was the consensus of opinion that those designs which presented a complete scheme of bridge, towers, walls, and town were more desirable solutions of the program than those which merely showed individual parts of the scheme.

The Jury was unanimous in giving the highest award to the design by V. Pellegrino of Yale University. This projet represented the most complete study of a fortified bridge, and showed adequately the approach to the bridge, and the connection of the bridge to a double-walled town. As a whole and in detail it was intelligently worked out and convincingly presented. Its scale and proportions were reminiscent of the best examples of the period it represented. Besides these basic characteristics it contained a resourceful study of many artifices that were used to repel attack—drawbridges, portcullises, observation towers, catapults, etc. Each of these elements was worked out in such a manner as to be easily and graphically read. It was felt that this design went further than the others in exhausting the interests which were indicated for study.

The projet of J. J. Brust, University of Notre Dame, stood out above the others for its clarity and directness. He had selected a simpler conception, re-



SECOND MEDAL—V. PELLEGRINO, YALE UNIVERSITY
ARCHAEOLOGY IV PROJET—"A MEDIAEVAL FORTIFIED BRIDGE"

presenting, perhaps, a bridge for a smaller town. He had not, however, developed his projet as far in respect to the study of fortifications. The proportion, scale, and character of the bridge were admired. Interest was enhanced by the device of having arches varying in size. It was well drawn, and its masonry stood out in bold relief against a grey sky. The details given on this projet also served to explain its construction.

L. A. Williams of Yale University presented a bridge which expressed the character and feeling of twelfth century work. He had used very good judgment in spending time in refining the proportions of his bridge, which were excellent. The presentation was a bit weak, and it looked as if the projet could have been pushed further to advantage.

Sheet composition was the strongest point in favor of the design of A. B. Henning of the University of Illinois. Bold charcoal strokes, massive quality, and strong proportions characterized his projet in which the plans and sections were ingeniously interwoven with the perspective.

G. W. C. Raetze of Yale University presented a well studied tower executed in the manner of a dry point etching with excellent spotting of light and shade. The tower was eminently buildable, and in good proportion. Draftsmanship was the most salient characteristic of this projet, for it was one of the few part solutions that was given a First Mention.

R. L. Gwinn of Princeton University concentrated his study on the bridge which was presented in good proportion, and was resourceful in plan and section.

E. M. Foote, Jr., of Yale University and L. E. Turner of Georgia School of Technology submitted projets which were awarded because of their architectural significance of the period.

# DEPARTMENT OF ARCHITECTURE

INTERIOR DESIGN IV
JUDGMENT OF MARCH 20th, 1934

## "A LIVING ROOM IN A MOUNTAIN CAMP"

A large family have constructed a camp in the mountains consisting of a series of small log cabins around a central building in which is the living room. This room will be used as a lounging room where people may read, play cards and congregate for all forms of amusements or relaxation.

The dimensions of the living room are 50 feet long by 30 feet wide; and the highest point of the room 30 feet. Exposed wooden trusses support the roof and consequently must be given consideration in the interior decoration. The height of the side walls is to be left to the discretion of the student.

A large local stone or rubble fireplace is to be placed in the middle of one long wall with the entrance door opposite. A large picture window will be constructed in one end wall, but other openings are to be located as desired by the competitor.

Interior walls may be of logs, sealed, or any other suitable material.

Careful thought should be given to adequate lighting arrangement.

As this cabin is of rustic construction no modern furniture or decoration is suitable and, therefore, should not be used.

The furnishings should provide for a minimum of 15 people, and should be sturdy and appropriate in character without neglecting comfort.

NUMBER OF DRAWINGS SUBMITTED: 16.

### JURY OF AWARD

Archibald M. Brown, Philip L. Goodwin, Paul R. MacAlister, Ruth Lyle Sparks, Viggo F. E. Rambusch, Leonard B. Wamnes.

### AWARDS

BOSTON ARCHITECTURAL CLUB:
  NO AWARD: 1.
CATHOLIC UNIVERSITY OF AMERICA:
  FIRST MENTION: B. T. Rome.
ARCH'L. SKETCH CLUB, CHICAGO, ATELIER NELSON:
  NO AWARD: 1.
NEW YORK UNIVERSITY:
  HALF MENTION: S. H. Klein, B. Librett.
  NO AWARD: 2.
OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
  HALF MENTION: R. D. Stone.
PENNSYLVANIA MUSEUM SCHOOL OF IND. ART:
  NO AWARD: 1.

"T" SQUARE CLUB ATELIER OF PHILADELPHIA:
**MENTION:** J. S. Carver.
UNIVERSITY OF NOTRE DAME:
**HALF MENTION:** A. L. Tuttle.
**NO AWARD:** 1.
UNAFFILIATED:
INDIANAPOLIS, INDIANA:
**MENTION:** F. R. Schroeder.
JERSEY CITY, NEW JERSEY::
**SECOND MEDAL:** F. Shilowitz.
NEW BRIGHTON, PENNSYLVANIA:
**NO AWARD:** 1.
SARANAC LAKE, NEW YORK:
**HALF MENTION:** T. J. Malakie.

## CRITIQUE

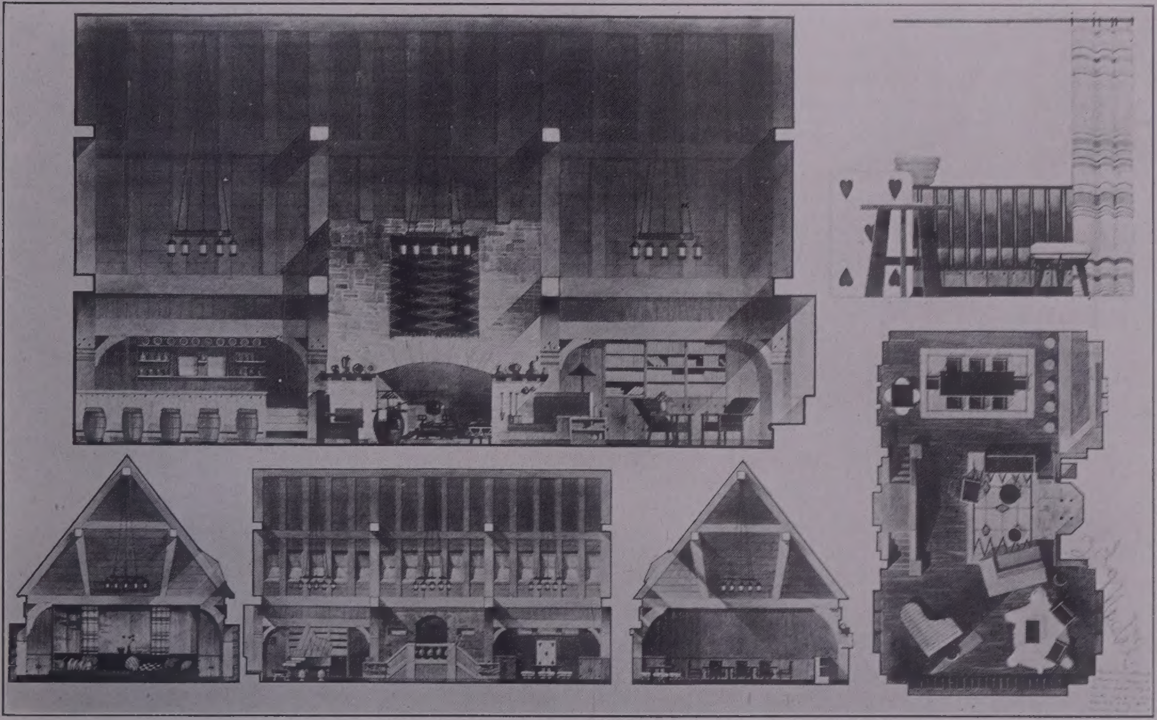
BY VIGGO F. E. RAMBUSCH

Miss F. Shilowitz's projet was awarded a Second Medal as the Jury felt her solution pleasantly incorporated all the program requirements as well as many other appropriate features. The logical arrangement of the furniture and the choice of fitting and decorative materials all gave evidence of careful study. Miss Shilowitz's well arranged drawing and successful use of color merited her Second Medal.

B. T. Rome's, Catholic University of America, use of the longitudinal truss was rather unusual, but in this case was well handled. His selection of stone for all the lower walls, relieved with furniture and contrasting pleasantly against the timbered ceiling was heartily approved. The elements of the elevation were well composed and the projet was convincingly rendered. He was awarded First Mention.

The more successful of the remaining projets made good use of the following features: balconies, different levels, built-in furniture, bars, hunting trophies, colored ceilings, wrought iron, Indian rugs, etc.

While monotone renderings were acceptable, the Jury felt that the Interior Design program implied the use of color.



SECOND MEDAL—F. SHILOWITZ, JERSEY CITY, N. J.
INTERIOR DESIGN IV—"A LIVING ROOM IN A MOUNTAIN CAMP"

## DISCUSSIONS ON COMING PROBLEMS

### CLASS "B" VI PROJET—"A ROADSIDE TEA HOUSE AND VEGETABLE MARKET"

MARGARET S. B. ZANTZINGER*

During the past few years, the long suffering American Public has been aroused from its attitude of lazy, good-natured acceptance of abuses made in the name of Business—with a capital B.

Taxpayers have contributed toward the building of the three lane, and often four lane, highways that form such a superb network throughout the entire country. Some may have regretted the disappearance of so many pretty winding dirt roads, but take pride in the realization that no other country in the world has accomplished such a highway system.

However, it is realized that these highways which have cost such stupendous sums are hideous and have been made so through commercialization of beautiful landscapes and by stupidity or thoughtlessness. Filling stations, while necessary have been put up indiscriminately, and without regard for suitability of location or appearance.

Rowdy looking lunch stands have also sprung up everywhere, built flimsily of any kind of material, rough boards, corrugated iron, sometimes splashed with creosote, often unpainted, plastered all over with garish "snipe signs" advertising chewing gum or soft drinks, and, of course, Hot Dogs. No thought has been given, or pains taken to make these stands attractive as a spot of beauty or refreshment to the traveller.

It has cost the American people $50,000 per mile to convert dirt roads through beautiful scenery now bordered with slums. Farmers leased land to Business; pleased indeed to receive a few dollars for the space rented, ignorant of the fact that thus they were decreasing materially the potential value of their property, as well as of their community, by general "uglifications" by these Hot Dog Stands, Gas Stations, Auto Dumps and Billboard Advertising.

"No one," says Struthers Burt, our eminent novelist, "would throw dirt on the clean dress or shirt of a friend; yet many would put up an unsightly sign to mar the landscape along our highways." Throwing dirt on our friend's clean shirt is what has thoughtlessly been done; for our magnificently surfaced highways are the best friend of the American citizen. Many a charming spot, where one might enjoy a few minutes repose, a refreshing meal or a cup of tea, or where we might have been tempted to purchase fruit and vegetables, has been rendered so uninviting by stupidity that one hastens by—repelled.

Does one wish to buy—raspberries, for instance—which are already half cooked by lack of protection from the glaring heat of the sun, and sugared with grit from the road? Does one want to sit and sip tea at the same time inhaling fumes of gasoline? Does one wish to wash up in rest rooms so near the road as to be almost in full view of the motors roaring by? With few exceptions, the Roadside Tea Houses are all wrong, fundamentally and in detail. We need, all over the country, on trunk highways as well as on by-roads, tea houses, gas stations, and vegetable markets which have been designed to combine rest, nourishment and supplies, practically, hygienically and, last but not least, beautifully. They should be designed to provide:

First—Consideration for safety, being set back sufficiently from the road so as not to interfere with through traffic, and to insure more quiet and less dust. The approach should be planted attractively with inexpensive flowering shrubs or evergreens. No unnecessary advertising signs should be displayed. Beauty and charm is the best advertisement.

Second—There should be ample parking space, if possible in shade, and well disposed in relation to the Tea House; for the sake of convenience to the user, and for the safety of his possessions.

Third—Site, commercial considerations, should be combined with the *aspect* of the group; which should include a Filling Station, as well as the *prospect* from the Tea House itself. The several parts of the group should be such that the convenience of service as well as their inter-relation esthetically is effective. Sites for Tea Houses should be chosen, also, with a view to the direction in which the bulk of traffic on any particular highway is directed.

Since vegetable stands, hot dog stands and filling stations are necessary, they should be attractive, clean and sanitary and preserve the beauty of the roadside. Bergen County, New Jersey, following the program of the Chamber of Commerce for the certification of roadside markets in the interest of the purchasers, inaugurated a campaign for the physical and esthetic improvement of such structures. In California, the Redwood Empire Association has an ordinance under the terms of which garages, filling stations, refreshment stands, etc., are required to secure a license, and permit annually a visit from the County Board of Supervisors.

It is impossible to give sufficient credit to the National Council for the Protection of Roadside Beauty, to the Garden Club of America, and to the National Council of State Garden Club Federations for the work they have done to rouse public interest in the great importance of Roadside Beautification; among their efforts are:

1. Tree protection and planting to provide shade,
2. Beautifying roads to attract tourists,
3. The value of hygienic, well planned Tea Houses and Rest Rooms and their adjuncts,
4. Beautiful approaches to towns and villages, that are assets.

There should be a Roadside Art Jury in every State in the Union in connection with the Highway Department. To this Jury plans should be submitted for approval before work is undertaken.

Congress has passed the Public Works Bill, which provides ten to twenty million dollars for each State, for emergency highway construction and improvement, one section provided for a proportion of these funds to be used for Highway landscaping. We are, therefore, in a favorable position to ask that adequate funds be diverted for this purpose and it is in our power to transform our country sides.

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* CHAIRMAN THE COUNCIL FOR THE PRESERVATION OF NATURAL BEAUTY IN PENNSYLVANIA.